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GROVE MUSIC-PLAY SHOWS AMERICAN ART AT ITS BEST

"Apollo," Lyric Drama by Edward Faber Schneider and Frank Pixley, Produced by San Francisco Bohemian Club Under Ideal Conditions in Redwood Forest of California with Native Singers in the Cast—Clarence Whitehill and George Hamlin in Principal Rôles

Bureau of Musical America,
1101 Pine Street,
San Francisco, Aug. 11, 1915.

ONCE more has the Bohemian Club presented an original "grove play" or music drama among the great redwood trees at the club's forest home in Sonoma County. The custom has given much impetus to composition, virtually all our writers of music being taken into the club and the composers vying for the honor of a place on the already imposing grove list. In the matter of the plays and the manner of their presentation we find a distinctively American art at its best.

The thirteenth of the annual grove plays was produced last Saturday; a magnificent night spectacle with a good, dramatic story enacted to excellent music, while extraordinary lighting arrangements gave effects far beyond the possibilities of any indoor stage. "Apollo" was the title of this open-air drama among the trees that had been growing for four thousand years, trees older than the mythology from which the play-characters were borrowed, perhaps. Edward Faber Schneider of this city, well known for his previous compositions, among which are one of the earlier grove plays, wrote the music, and the book was by Frank Pixley, eminent in the dramatic profession.

Whitehill and Hamlin Stars

Clarence Whitehill and George Hamlin of the Chicago Opera Company took the leading solo rôles, with the remainder of the cast from the local membership of the club. The list of characters conveys an idea of the drama itself:

Jupiter, King of the Gods, Marshall Darrach.

Apollo, God of the Groves, Clarence Whitehill.

Mars, God of War, Courtney Ford.

Neptune, God of the Sea, George L. Bell.

Bacchus, God of Wine, Henry A. Melvin.

Mammon, God of Wealth, Charles C. Trowbridge.

Mercury, Messenger of the Gods, Harold Baxter.

Maleficus, Spirit of Evil, Richard M. Hotaling.

Pan, a shepherd boy transformed into a half-goat, George Hamlin.

Clytie, a vestal virgin, Herbert Heron.

Naiad, Spirit of the Waterfall, George B. de Long.

Dryad, Spirit of the Trees, Charles Templeton Crocker.

Imagine these principals, together with the dryads, elves and sprites, in the sacred grove at the base of Mount Olympus, all conceived in the traditional war of evil against good. Mr. Pixley's Apollo, when he first comes upon the stage, knows nothing about love, being a strange sort of Apollo to discover among the Bohemians of San Francisco. Pan is an adept, however. Clytie, too, is there. Apollo begins to learn. Maleficus, the Pixley Mephisto, carries on



Photo by Mishkin

THE TRIO DE LUTÈCE

These Distinguished Musicians—Carlos Salzedo, Harpist; Paul Kéfer, 'Cellist, and George Barrère, Flautist—Have Done Unique Work in an Almost Unexploited Sphere. Their Concerts Have Been Pronounced by Leading Critics to Be of the Highest Artistic Value and They Will Tour the Whole Country This Season, Giving Their Delightful Programs (See Page 2).

MR. RAWLING IN PERIL

New York Music Critic Has Narrow Escape When Auto Capsizes

ESTES PARK, COL., Aug. 14.—Sylvester E. Rawling, music critic of the New York Evening World, had a narrow escape from death on Aug. 12, when an automobile, in which were himself and Arthur Billings, of the business department of the World, capsized. Mr. Billings was pinned under the wreck and fatally injured; Mr. Rawling was very badly bruised. The accident was due to a misunderstanding, an auto failing to turn out to let Mr. Billings pass. To avoid a collision the latter swerved his car into

a ditch. Mr. Billings died of his injuries; he was forty-two.

Both Messrs. Rawling and Billings came from the same part of Cornwall, England. They have been lifelong friends and generally passed their summers together. Mr. Rawling, through his activities as critic of the World, has been a familiar figure in New York musical circles for many years.

Siegfried Wagner to Wed

A cable to the New York Sun from London on Aug. 15 announces that German newspapers which have reached Amsterdam report the betrothal of Siegfried Wagner to the daughter of Karl Klindworth, the famous pianist and teacher.

his machinations. Jupiter is aroused so that he transforms Clytie into a sunflower and hurls thunderbolts that kill both Apollo and Maleficus. Later he feels remorse at having slain Apollo, whose only offense was the Jove-like sin of loving, so he consigns all the other gods to oblivion, reincarnates Clytie and sends forth Apollo's noble soul as the sun to illuminate the world and give light and love to humans.

Composer Conducts

An orchestra of about one hundred and a chorus of fifty Bohemian Club members were under the direction of the composer. Clarence Whitehill sang and

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Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

GROVE MUSIC-PLAY SHOWS AMERICAN ART AT ITS BEST

[Continued from page 1]

acted the rôle of *Apollo* in magnificent manner, and for appearance he was declared ideal. George Hamlin scored a triumph in his mimicry of *Pan* and his voice in the redwood grove was a delight.

On Tuesday afternoon the annual San Francisco concert of the club, following the grove play, was given in the Cort Theater. Nine excerpts from "Apollo," two selections from "The Hamadryads," by William J. McCoy, and two from "St. Patrick of Tara," by Wallace A. Sabin, constituted the main part of the program, each of the composers directing his own work. McCoy's music was from the grove play of 1904; Sabin's from that of 1909. Mr. Whitehill and Mr. Hamlin appeared as soloists, *Apollo* and *Pan*, and also sang their duet. The Bohemian Club Double Quartet was heard in Mendelssohn's "Farewell to the Forest," Caro Roma's "Can't You Hear Me Calling, Caroline?" and Joseph D. Redding's "Embers," all of which songs are on the campfire list at the grove.

Mr. Schneider in writing the music of "Apollo" assigned to each important character a distinguishing motive. He gives a suggestion of power in the *Jupiter* motive. The love motive, introduced in the prelude, with the instrumentation of flutes, horns and harp, begins as follows:



In his own analysis of the music Mr. Schneider shows that he gave careful study to the idea of dramatically contrasting the love and hate motives, the latter being used both as an abstract musical expression of hatred and for the purpose of denoting the presence or influence of *Maleficus*, thus:



Both the love and hate motives are given expression in a fine love lamentation that is sung by *Pan*, and there is an effective duet in which the composer has succeeded in preserving the musical identity of both *Pan* and *Apollo*.

An interesting bit of "musical realism," as Mr. Schneider calls it, is offered

HEMUS SINGS AMERICAN PROGRAM AT ASBURY PARK TO AID SUFFRAGE CAUSE



How the Hemus Concert was Exploited in Asbury Park—At the left: One of the Bradley Columns, constructed for bill posting; in the center: The Percy Hemus booth on the boardwalk; on the right: Mr. Hemus and Gladys Craven, his accompanist

ASBURY PARK, N. J., Aug. 13.—With one of the worst rain storms of the season occurring at the hour of the concert, several hundred people heard the program of American songs given last night by Percy Hemus at the Beach Auditorium. The compositions of American women were a prominent feature of the recital not, as Mr. Hemus has explained, because they are women, and the program was given in the interest of woman suffrage, but because their compositions are worthy and rank

with some of the foremost foreign works. The three numbers dedicated to this exponent of American songs are "Peace, Ye Martyred Ones," Fay Foster; "Hour of Dreams," Ward-Stephens, and "The Fate of the Flimflam," Arthur Bergh. Other numbers included in last night's program were:

"Hail Ye Tyme of Holidayes," Gena Branscombe; "When the Misty Shadows Glide," John Alden Carpenter; "Invictus," Bruno Huhn; "Flower Rain," Edwin Schneider; "Pirate Song," Henry F. Gilbert; "Go Not Happy Day," Benjamin Whelpley; "Deserted," Edward MacDowell; "Love Is a Sickness Full of

Woe," Horatio W. Parker; "Song of the Shirt," Sidney Homer; "Boat Song," Harriet Ware; "Identity," Emil Hahn; "Danny Deever," Walter Damrosch.

Mr. Hemus delighted his hearers with his delivery of the varied types of song composition. His resonant baritone carried to every part of the auditorium with absolute clearness. There was much enthusiasm for his highly expressive singing. Mr. Hemus's accompaniments were sympathetically played by Gladys Craven.

The proceeds of the recital were contributed to the local committee of the Woman's Political Union.

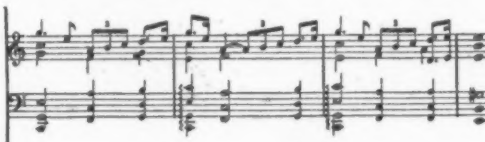
in *Pan's* quite natural manner of trying to get the right key when breaking into a dance at the end of some sorrowful reflections on himself and his misfortunes.

The *Apollo* to whom love was unknown prior to the educational influence of association with *Pan* and the gentle effect of *Clytie's* presence, could not have been difficult of fancy in the mind of the librettist, but tonal description of such a being is another matter. Here is the composer's suggestion of him in the loveless, earlier time:



A song of *Bacchus* is noteworthy, and the theme is worked into an excellent ensemble dance and chorus.

As *Apollo* comes gradually to know the meaning of the mysteries explained by *Pan* and suddenly to find himself captivated by the beauty of *Clytie* as she enters the grove to light the altar fires, the love motive is developed and many exquisite passages are woven into the orchestral score. Here the new *Apollo*, the *Apollo* who loves, comes into the story, with this theme for the finale:



THOMAS NUNAN.

Trio de Lutèce—A Return to the Happy Days of Minstrelsy

THE days of minstrelsy—it is a phrase to call up a picture. A winding road under a crescent moon, a turretted castle, a moat, a drawbridge, and within the great illuminated hall festivity, mirth, merriment and music. For the players have come with their flute, harp and viol, and will dispel by their magic the memory of many a lonely night of vigil.

Some few hundreds of years have passed since the days when such little bands of strolling minstrels added their bit to the gaiety of nations, and in that time their entity has become almost completely engulfed in the growth and expansion of the orchestra, which ever increasingly demanded public attention.

It is to three notable French musicians, George Barrère, flautist; Carlos

Salzedo, harpist, and Paul Kéfer, 'cellist, that we of to-day owe the reincarnation of one of these quaint and delightful combinations. Musicians they are not alone of superlative technique and highest artistic attainments, but who, that has been privileged to hear them play one of those inimitable old bits of tonal filigree by Couperin or Rameau, questions for a moment their ability to conjure up by their music magic the atmosphere of those by-gone days of romance?

A little over a year ago this organization, in its two initial concerts, took, as it were, New York by storm. Since then it has made several extended tours, and for the coming season its manager, Catherine A. Bamman, reports, even now, eight weeks' bookings which will take it from Canada to Texas.

GEORGE HAMLIN MEETS DIRECTOR OF FAIR'S MUSIC



George W. Stewart, Director of Music at Panama-Pacific Exposition, and George Hamlin, the Tenor

A combination of the business and artistic sides of music is revealed in the above photograph. It shows George W. Stewart (on the left), director of the musical department at the Panama-Pacific Exposition, who has an appropriation of between six and seven hundred thousand dollars to spend in musical attractions, and George Hamlin, the popular tenor, who was the soloist in three concerts of the Sängersfest at Los Angeles, July 29 and 30, and whose other engagements will keep him on the Coast the rest of the summer.

Roderick White Heard at Santa Barbara

Roderick White, the young violinist who will make an extended tour of this country next season, appeared before a

large and highly appreciative audience at the Potter Theater, Santa Barbara, Cal., early in the month. He was assisted by George Clerbois, at the piano. His program included the Mendelssohn Concerto in E Minor, and compositions by Massenet, Dvorak-Kreisler, Schubert-Elman, Sarasate and others.

WELCOME TO WINNING CHORUS

Orpheus Singers Have Place of Honor at Los Angeles Club Dinner

LOS ANGELES, Aug. 7.—At the August dinner of the Gamut Club the main function was to welcome the Orpheus Club, just returned from San Francisco, where this club, under the direction of J. P. Dupuy took the first prize for choral singing, offered to male clubs of between fifty and sixty voices. A table running the whole length of the room was assigned to the club. Early in the program it sang the "Drontheim" number, one of the compositions with which it won the \$3,000 prize. Also, Director Dupuy was called out and responded in an impromptu speech (from manuscript)—in which he stated that while in other divisions of competition no first prize was awarded at the Eisteddfod, owing to lack of merit, the first prize was given to the Orpheus Club with the compliments of the adjudicators.

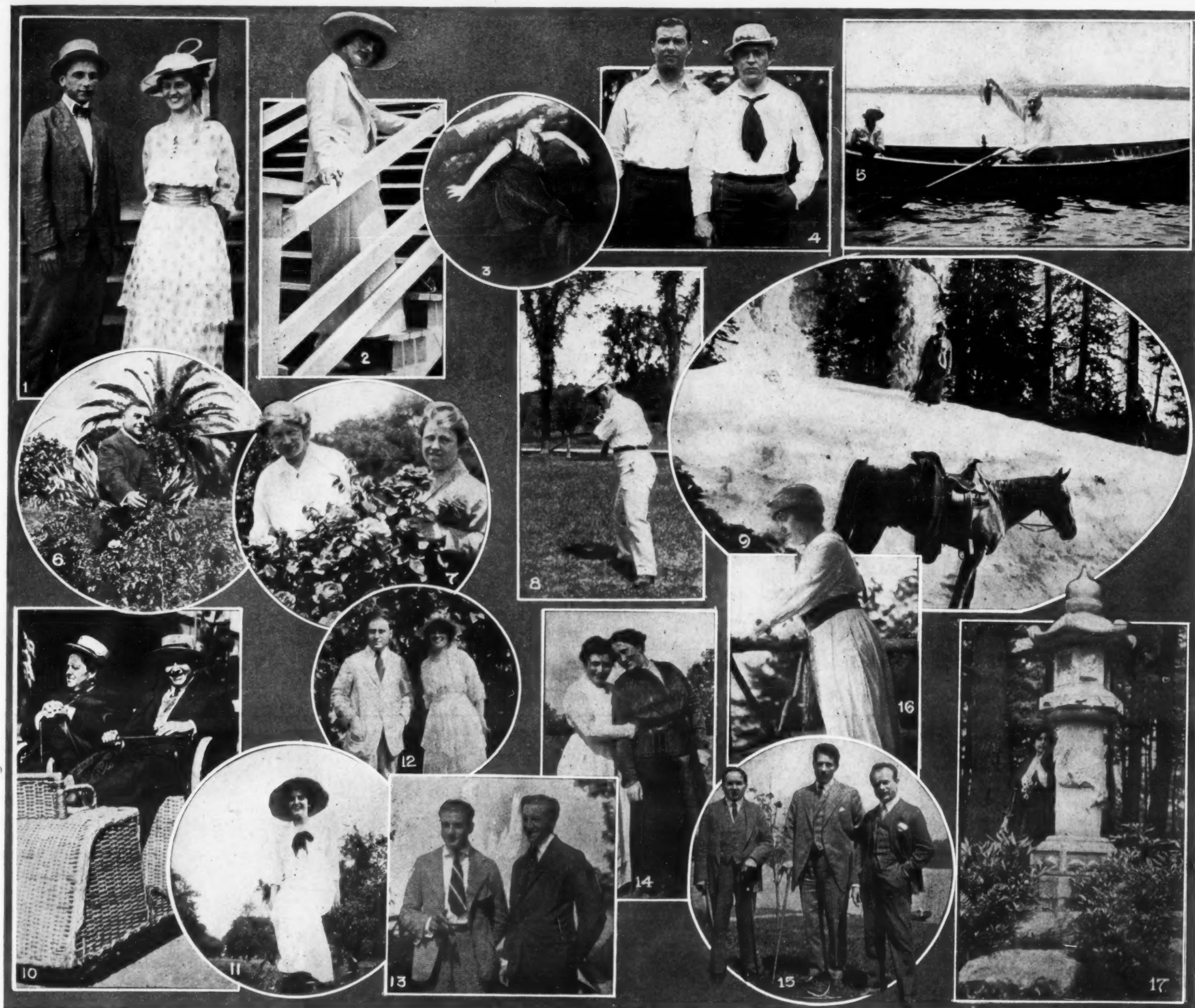
Maude Allan, the dancer, was called out from the guests, by L. E. Behymer, presiding in the place of F. W. Blanchard, who was at Lake Tahoe at that time. Miss Allan made a modest little speech, as did also Myrtle Irene Mitchell, the concert manager of Kansas City, and Alma Voedisch, the Chicago manager.

Several vocal numbers were presented, by Helen Newcomb, soprano, who sang arias from "Manon Lescaut" and "Herodiade," by Dr. Frederick Clark of Chicago, and by Hugh Allan, who sang the prologue to "I Pagliacci." Alfred Wallenstein, boy 'cellist, just returned from a tour on the Keith circuit, with Grace Freeby at the piano, celebrated his return by playing several cello numbers in the style of an adult artist.

"Billy" Rochester of "Pinafore" and "Tolanthe" days presented a clever talk, including his inimitable verses on the stage-struck flea. Mrs. McCan of the local civil service commission, spoke of the need of a large civic auditorium; Byron Hanna proved his ability as an impromptu speaker and Mrs. McClure closed the list, to which Chairman Behymer added a "coda on the success of the local Germania chorus under Henry Schoenfeld in winning two Kaiser and Emperor cups in the recent Sängersfest contests.

W. F. G.

FAR FROM OPERA HOUSE OR CONCERT HALL



AS varied as the temperaments of the individuals themselves are the summer playgrounds of the prominent musicians represented in the above collection of snapshots. In No. 1 we find Belle Gottschalk, soprano, and Hugh Hodgson, pianist, at the University of Georgia, where they gave a concert. A charming singer of Southern songs, Betty Lee, is seen in picture No. 2, ascending the steps of the Casino at Wrightsville Beach, N. C., where she recently filled a week's successful engagement. Up North to New York's Manhattan Beach we go for No. 3, which reveals Bianca Randall, the soprano, as a bathing nymph. No. 4 shows Henry Parsons, tenor, and Ellmer Zoller, pianist, at Bridgton, Me. Rudolph Ganz demonstrates his technical facility as a fisherman at Naples, Me., in photograph No. 5. A representative of the managerial world, M. H. Hanson, penetrates the tropical verdure of Riverside, Cal., in view No. 6. Another California setting, in No. 7, provides a flowery environment for Gertrude Ross, composer, and Ethelynde Smith, soprano, at the famous Busch Gardens at Pasadena.

As we observe Carl M. Roeder, the piano pedagogue, in No. 8, he is golfing

in the White Mountains. A thermometrical paradox is the sight of Lucy Gates in No. 9, with her Indian pony among the snow banks of the Rockies on July 4, elsewhere torrid. "Dolce far niente" is the occupation of the occupants of the rolling chair in No. 10—two Metropolitan Opera singers, Arthur Middleton and Paul Althouse, at the Panama-Pacific Exposition. An artist in bucolic surroundings is set forth in No. 11, which depicts Grace Renée Close, mezzo-soprano, on her farm in Michigan. Musical honeymooners at Noanck, Conn., are Maximilian Pilzer and his bride, in snapshot No. 12. Two gifted instrumentalists, Angelo Cortese, harpist, on the right, and John W. Cortese, flautist, are seen in No. 13. Yolanda Méré, pianist, and Melanie Kurt, soprano, appear in No. 14, at Mme. Kurt's summer home in Norfolk, Conn.

No. 15 presents two famous violinists, Fritz Kreisler and Mischa Elman, and their mutual friend, Leopold Godowsky, at Mr. Godowsky's home, Avon, N. J. In a sylvan scene the noted pianist, Marguerite Melville-Liszniewska, is represented in No. 16. Closing the series is Fay Foster, the composer, in No. 17, at Dr. Takomina's Japanese estate, Merriewold Park, N. Y.

SEES MUSICAL BOOM THROUGHOUT COUNTRY

**Iris Pendleton, Western Manager,
Tells of Revived Interest in
Booking of Artists**

Iris Pendleton, who outgrew the title of "local manager" when he included within his territory everything from Canada to the Gulf and from Denver to the Mississippi (not forgetting several States in the Southeast), was a visitor in New York this week. Although his headquarters are in Wichita, Kan., Mr. Pendleton spends most of his time on the road in the interests of the musical artists he handles by arrangement with some of the New York managers and those whom he represents exclusively.

Few men in the managerial field have

had the opportunity to obtain a good perspective of present-day conditions throughout the country that he has enjoyed. And to those who have felt that the situation, as it affects the musical business, is not up to the standard of past years, it will come as a message of reassurance to learn from him that there is a remarkable boom at the present time in the booking of concert attractions.

"I have never before experienced as much activity in the way of booking artists as the month of August presents," said Mr. Pendleton to a MUSICAL AMERICA representative. "It is true that early in the summer conditions were not favorable. Local managers and musical clubs were inclined to hold back. This month, however, has witnessed a noteworthy change. All feeling of restraint has passed. There seems to be a gen-

eral disposition to go ahead with ambitious plans for next season. This means, of course, that the booking will last well into the season.

"For my own part, I have had best results in booking with educational institutions. That is the kind of work I enjoy most and I believe it is the best kind to insure a substantial and lasting patronage of music throughout the country.

"The big work which lies before musical managers is to convert every educational institution in the country into patronage of concerts. The heads of these schools are influential factors in determining the musical culture of a community and they should be the link between the general public and the musical artists. They should be the ones to teach the doctrine that good music is a cultural asset, that its appeal is not merely to the musically educated, but to the general public."

Among the artists whom Mr. Pend-

leton is representing at the present time are Maud Powell, Mme. Gadschi, Harold Bauer, Pablo Casals, the Flonzaley Quartet, Marguerite Dunlap, Charles W. Harrison, Giuseppe Fabbri, Otto L. Fischer and Harry Evans.

War Between Musicians' Union and Theater Managers

Trouble is again imminent between the New York theater managers and the musicians' union. The musicians are asking for long term contracts for the season and insisting that a minimum of six persons be included in every orchestra. Some of the managers are in favor of carrying their own orchestras for musical shows and doing away with music for dramatic offerings.

Leon Bakst May Come to America with Diaghilew Ballet

Gatti-Casazza is trying to induce Leon Bakst, the noted scene painter, to come to America with the Diaghilew Ballet.

KOUSNEZOFF TO SING WITH CHICAGO OPERA

Russian Soprano to Make Visit
Postponed Last Year on
Account of War

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Aug. 16, 1915.

CHIEF interest among lovers of music here now centers at the Auditorium Theater, where Cleofonte Campinini and his staff have been preparing for the approaching grand opera season. The seat sale has thus far been very satisfactory. Mr. Campinini's chief announcement during the week was the signing of Maria Kousnezoff, the Russian prima donna. The information was given to the public here through a letter from Mr. Campinini to the staff at the Auditorium. The announcement caused genuine surprise, as the Russian singer within the week had been listed with Max Rabinoff and his Pavlowa ballet for the coming season.

Mr. Campinini last year regarded Mlle. Kousnezoff as his chief capture. She is more than a prima donna, for in Paris last year, midway in a brilliant season in the French repertoire, she originated the part of the wife of Potiphar in Richard Strauss's ballet, "The Legend of Joseph," and fairly divided honors therein with Miasine, the Russian dancer, who had the part of Joseph. Also, within a period of no less than twelve weeks during the same season she sang in three opera houses, the Grand Opéra, the Opéra Comique and the Champs Elysées.

The signing of Mlle. Kousnezoff by Mr. Campinini is understood to mean that Massenet's "Cleopatra" is to be added to the Chicago repertoire during the coming season.

At Ravinia Park during the past week a feature has been found in the entertainments for children, of which "The Pied Piper of Hamelin" aroused the largest amount of comment. A concert by the Chicago Symphonic Orchestra preceded the entertainment, which was given on Thursday afternoon.

Conditions at the Midway Gardens returned to normal last week, following the close of the Fashion Show. The National Symphony Orchestra, under the direction of Max Bendix, has been entertaining large crowds.

Evelyn Parnell, the soprano, will make her local début in "Sari," when that operetta opens a two weeks' engagement at the Illinois Theater in this city Aug. 22. Miss Parnell is a Boston girl and has sung with the Boston Opera and in European opera houses. She is now under a five-year contract with Henry W. Savage. Miss Parnell will sing the prima donna rôle of *Juliska* for the present.

The Chicago Choral Society sang at the outing of the Knights of Columbus, held at Riverview Park last Saturday. The society comprises about one hundred voices, under the direction of Prof. Clemens A. Hutter.

Emma Menke, pianist, who studied under the late Mary Wood Chase, gave a recital last week at the Epworth Assembly at Ludington on the Lake. The program included a number of works by Bach, Schumann and Chopin.

Amy Emerson Neill, the well known Chicago violinist, has passed under the management of Harry Culbertson. She already has a long list of engagements and will give her Chicago recital this year in the Central Music Hall on Oct. 31.

MAURICE ROSENFELD.

WORCESTER CHORUS A MERCANTILE ASSET



Photo by Olson

Left to Right—First Row, Standing: W. A. Pierce, Irving J. Goulet, C. H. Wood, Leo Fontaine, H. W. Lehmann, Frank Warner, M. A. Williamson, W. H. Maylott, Oscar E. Eklund, Arrd A. Bloom. Second Row: A. J. LaBonte, Thomas Marshall, Director; E. R. Israel, John J. Dayson. Third Row: C. O. Vendt, Fred W. Elya, Arthur T. Malm, Roy Williams

WORCESTER, MASS., Aug. 10.—The Norton Male Chorus of Worcester, which was organized two years ago to sing at functions of the Norton Company and the Norton Grinding Company, fills a unique place in the musical life of this city. The initial efforts were modest because the chorus was made up of but six

voices. Under the capable direction of Thomas Marshall, the chorus increased its membership and its singing scope so that to-day no function of the Norton companies is complete without the chorus. Its repertoire now includes all the best known popular choral works.

Thomas Marshall, the conductor, was for a number of years connected with the Worcester Choral Union. The chorus in-

cludes H. Morrisette and Albert Anderson, not in the above photograph; W. A. Pierce, Irving J. Goulet, C. H. Wood, Leo Fontaine, H. W. Lehmann, Frank Warner, M. A. Williamson, W. H. Maylott, Oscar E. Eklund, A. J. La Bonte, Thomas Marshall, director; E. R. Israel, John J. Dayson, C. O. Vendt, Fred W. Elya, Arthur T. Malm and Roy Williams.

R. W. P.

ANNA CASE STARTS TRIP TO FAR WEST

After Her Success at Round
Lake Soprano Goes to
Canadian Rockies

ANNA CASE of the Metropolitan, who has had to remain in New York all summer on account of the illness of her mother (who had to undergo a serious operation, but is now fully recovered) left recently for the Canadian Rockies for a few weeks' rest at Lake Louise and Banff. On her way West she filled an engagement in the Round Lake festival, winning her usual brilliant success.

Miss Case will be gone for about six weeks. Her original plan included a visit to the Exposition at San Francisco, but finally she decided to omit this, and instead she will spend some time in Glacier Park, Montana.

An active season awaits this charming American singer, for she is now booked for return engagements at Detroit, Des Moines, Kansas City, Ithaca, Erie, Troy, Schenectady, Cleveland and Buffalo, with numerous bookings for new points. In fact the early part of her season is booked almost solid. Her dates include three concerts with the Cincinnati Symphony Orchestra, two with the St. Louis Symphony and one with the Philadelphia Symphony Orchestra.



Photo © Miskin

Anna Case, Gifted Young American
Soprano

With her work at the Metropolitan Opera Miss Case will have the busiest season of her career.

Russian String Quartet and Mme. Lyska
in Attractive Program

SOUTHAMPTON, L. I., Aug. 12.—The Russian String Quartet, the members of which are Frederick Fradkin, first violin; Louis Edlin, second violin; Jacob Altschuler, viola, and Modest Altschuler, cello, was heard to advantage here on Aug. 5. Its program was made up mainly of Russian works, Dvorak being the only composer of other nationality represented. Denise Lyska, mezzo-soprano, was the assisting artist. She sang works by Borodine, Gretchaninoff,

Tschaikowsky, Ippolitoff-Ivanoff, Rimsky-Korsakoff, Dvorak, Rachmaninoff and Moussorgsky, scoring decidedly. Flora MacDonald Wills furnished excellent accompaniments.

BISPHAM'S NOVEL OFFERING

Baritone Announces Company to Support Him in "Adelaide"

David Bispham, the American baritone, as has already been announced in MUSICAL AMERICA, will appear this season in the character of Beethoven in the one-act play, "Adelaide." Mr. Bispham and his company, which includes Mme. Marie Narelle, soprano; Kathleen Coman, piano; Idelle Patterson, mezzo; Henri Barron, tenor, and Graham Harris, violin, will also offer a miscellaneous concert called "The Rehearsal." During the action of the drama several Beethoven numbers will be given, among them the Romance in F, "Adelaide," "Joyful and Sorrowful," from "Egmont," and the "Moonlight" Sonata.

Mr. Bispham's season, under the management of R. E. Johnston, beginning early in October, will embrace the principal cities of the country, including special matinées at the Harris Theater, New York, Oct. 17, 21, 22, 24, 25 and 26, after which his tour will take him to the Pacific Coast.

The jury of awards in the cover design contest for the program of the Worcester (Mass.) Festival has announced the winners as Jennie Jackson, Alicia W. Gates, Princeton, and Robert Cupit, with honorable mention to Helen K. Merrian and Albert E. Bowler.

WANTED: There is a splendid opening for a capable young violinist, man or woman, desirous of advanced study, with a well known violin teacher, to become his assistant teacher, with opportunity to develop lucrative position in New York City. Only those who are thoroughly interested in teaching should reply. Conscientious, Box 7, care Musical America, 505 Fifth Avenue, New York.

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PATRIOTISM STIRS HEARERS AT BEETHOVEN FESTIVAL ON COAST

An Unprogrammed "Star-Spangled Banner" Evokes Riotous Enthusiasm as Performed by Choruses, Orchestra, Noted Soloists and Audience at San Francisco Event—Little Beethoven Music on Programs—New York Chorus Presents Statue to City

Bureau of Musical America,
1101 Pine Street,
San Francisco, Aug. 10, 1915.

THE Beethoven Festival was begun Friday morning with the unveiling of the Beethoven statue in Golden Gate Park. This statue, presented to the people of San Francisco by the Beethoven Männerchor of New York, is a replica of the one in Central Park. The members of the donating organization, having come out from New York in a special train, attended the unveiling exercises, accompanied by large delegations from Philadelphia, Chicago and other Eastern cities.

Edward F. Delger, president of the German-American Auxiliary, was chairman of the day and he delivered the address of welcome, saying that the "King of the Realm of Music" had been fittingly honored when the Männerchor came from New York to the Exposition City for the purpose of presenting the massive bronze bust that adorns the park. President George E. Alstadt of the visiting Männerchor, whose little daughter, Carrie Alstadt, drew aside the veil of American and German flags, then formally presented the bust to the city.

Speeches of Acceptance

Speeches of acceptance were made by Supervisor J. Emmett Hayden on behalf of the city and Superintendent John McLaren as a representative of the Golden Gate Park management. Johannes C. Raith then placed a wreath on the pedestal of the statue, and the exercises closed with the playing of "The Star-Spangled Banner" by the massed bands. The earlier part of the musical program included a Wagner number by the Municipal and Golden Gate Park bands, "Die Lorelei" by the New York singers and a chorus by the Pacific Sängerbund.

On Friday night about 8,000 persons assembled in the Auditorium to hear the first of the festival concerts. Alfred Hertz and the San Francisco Symphony Orchestra were on the stage, with four noted soloists, Mme. Schumann-Heink, Marcella Craft, Paul Althouse and Arthur Middleton, and the Festival Chorus under the leadership of Josiah Zuro. The New York Männerchor occupied seats that were ranged at the back of the stage. Mr. Hertz made his formal bow to San Francisco as the new symphony conductor and with a hundred musicians in the orchestra he gave a powerful rendering of the "Leonore" Overture. Next on the program was Mme. Schumann-Heink and when she arose to sing the Schubert "Die Allmacht" the great structure rang with applause such as it had hardly known before. The diva was in excellent voice and she gave her characteristically superb interpretation of the song, with faultless accompaniment by the orchestra under the direction of Toni Hoff, to whom Conductor Hertz yielded the baton for that number.

Triumph for Hertz

Beethoven's Ninth Symphony afforded Mr. Hertz opportunity to display his ability in most ambitious way. His reading was scholarly and he won much applause. The performance showed that the orchestra is already a thoroughly satisfactory one. It may prove unfortunate if extensive changes in the personnel, concerning which rumors have been circulating, are made. At the conclusion of the symphony Mr. Hertz retired from the stage. The concert was ended, according to the program, and no encores were to be permitted. One thing had been overlooked, however. So Dr. Max Magnus, president of the festival committee, stepped up and spoke to Adolph Rosenbecker, the concertmaster of the orchestra.

Immediately Mr. Rosenbecker jumped to his feet. With his violin in his left hand and the bow in his right, he called to the orchestra and flashed a signal to the audience. Schumann-Heink arose



Above: Leading Participants in Beethoven Festival at San Francisco. Left to Right: Paul Althouse, Marcella Craft, Alfred Hertz, Mme. Schumann-Heink, Arthur Middleton. Below: Statue Presented to City by Beethoven Männerchor of New York

and waved her hands. Everybody in the house caught the spirit and in a blaze of enthusiasm "The Star-Spangled Banner" was begun. The orchestra played, the famous soloists led in the singing, the Festival Chorus and the Männerchor lent their vocal volume and then the entire audience stood up and joined in the American hymn. Mr. Hertz did not reappear and Rosenbecker directed to the end. It was a thrillingly patriotic demonstration, the vast auditorium a-roar with the song. Only the Stars and Stripes were waving there, for the German-Americans, although the celebration really belonged to them, had refrained from displaying the German colors.

Wagner Predominates

The second concert attracted a still larger audience to the Auditorium than that of the opening evening. The time was Saturday night and the program was of more popular interest. Each of the four soloists from the Metropolitan Opera House had attractive numbers; the Los Angeles Festival Chorus and a mixed chorus of the Pacific Sängerbund participated, and there were familiar Wagnerian compositions for the orchestra. The music was almost entirely by Wagner, which seems an unusual sort of tribute to Beethoven, in whose honor the festival had been arranged, but from whose works the only selections for the three concerts were the Ninth Symphony,

the "Leonore" Overture and the song, "Nature's Adoration." Only composers with whom Beethoven would have been in full sympathy were selected for hearing at the festival, and among these a decided preference for Wagner was shown.

As Mr. Hertz has been eminent as a Wagnerian conductor, the second concert of the festival proved of special interest. The orchestra played the "Lohengrin" Prelude as the opening number. Arthur Middleton sang the "Evening Star" with orchestral accompaniment under Adolph Rosenbecker's direction, and Toni Hoff handled the baton while Mme. Schumann-Heink sang Wagner's "Traume" and the "Götterdämmerung"

Mme. Schumann-Heink gave an entire group from Liszt, Wolf, Brahms and Mendelssohn, with piano accompaniments by Toni Hoff. Miss Craft sang Agathe's Aria from the "Freischütz" of Weber and the "Song of the Rose" from Dr. Parker's Fairyland. Mr. Rosenbecker directed the orchestral accompaniments for Miss Craft, as also for Mr. Althouse.

A violin group by Roderick White moved the audience to a genuine demonstration of approval. The numbers were the Dvorak-Kreisler "Indian Lament" and "Slavonic Dance" and the Bazzini-White "Prayer." Mr. White's piano accompaniments were played by Gyula Ormay of this city. Additional orchestral offerings by Mr. Hertz were the Prelude and Love-Death from "Tristan and Isolde" and Wagner's "Kaiser-march."

THOMAS NUNAN.

PERSINGER, HERTZ'S NEW CONCERT-MASTER

American Violinist Leaves Berlin
Philharmonic for San
Francisco Post

Louis Persinger, the American violinist, who is well remembered in this country as the result of the highly successful concert tour he made here, and who has been winning new laurels in Berlin as concert-master of the Berlin Philharmonic Orchestra, has been engaged as concert-master of the San Francisco Symphony Orchestra.

The appointment of Alfred Hertz as conductor and the decision to augment and make permanent the San Francisco orchestra led the management to spare no expense in the selection of a concert-master. When negotiations were begun with Persinger it was found that the Berlin orchestra would hold him strictly to his contract.

Charles A. Gianelli of New York, Persinger's father-in-law, cabled to Berlin and urged the violinist to take advantage of the war clause in his contract, thus making it possible for him to accept the San Francisco offer and at the same time fill a number of concert engagements in this country.

Mr. Gianelli received cable advices from Persinger this week announcing that he would sail with Mrs. Persinger from Rotterdam aboard the "Noordam" on Aug. 21, arriving in New York at the end of this month.

Recent reports from Berlin indicate that Persinger has made noteworthy progress in his art and has established himself in high favor in the musical life of Germany.

Baltimore Composer Finishes Symphonic Work, "The Awakening"

BALTIMORE, Aug. 15.—Harry Patterson Hopkins, the Baltimore composer, announces the completion of an important symphonic work which is called "The Awakening." He has been engaged upon this symphonic poem for a period of eight months. Negotiations are in progress for a hearing of the work in New York. Mr. Hopkins divides his musical activities between Baltimore and Washington. He has to his credit several large orchestral works, overtures, a symphony and a symphonic poem, "The Death Dance," which have been publicly performed. His musical education was gained at the Peabody Conservatory of Music, from which institution he was graduated. After post-graduate courses he studied under Dr. Anton Dvorak in New York and in Europe. F. C. B.

Descendant of Amati Wedded

WORCESTER, MASS., Aug. 12.—Victor Amati, New York, descendant of the famous Amati violin makers, and Rose Mamagonian, a singer, were married this morning in St. Annes Church by Rev. Dr. John J. McCoy. The couple will make their home in New York. There was a large attendance of Worcester musicians at the wedding. R. W. P.

An Inspiration and a Pleasure

To the Editor of MUSICAL AMERICA: In renewing my subscription I feel that I must express my great appreciation of your splendid paper, which is a great inspiration, as well as an extreme pleasure. I look forward to it each week with eager delight.

Very cordially,

MARIE KINNE.

Ovid, N. Y., Aug. 7, 1915.

Alexander Lambert

WILL RESUME HIS PIANO INSTRUCTION ON SEPTEMBER 13th
AT 792 LEXINGTON AVE., NEW YORK CITY

BOGOTA RALLIES TO ITS OPERA SEASON

Colombian City Enthuses over Performances of Mancini Company

BOGOTA, COLOMBIA, July 25.—The Mancini Opera Company, after an arduous trip of a week up the Magdalena River, in a special steamer furnished by the Colombian Government, arrived in Bogota during the latter part of June, and made its debut on the evening of June 30, to a house whose seating capacity was taxed to the utmost. The Teatro Colon was resplendent with the choicest of Bogota's society, with its elegantly gowned women, and the diplomatic and official world of Colombia there in force.

Donizetti's "Lucia" was the opera selected for the opening performance, and presented Regina Vicarino in the title rôle—a singer declared by *La Gaceta Republicana*, *La Unidad* and *El Nuevo Tiempo* to be the best who has ever stepped across the footlights in Bogota. Mme. Vicarino's technique was a marvel to the public, who accorded her a tremendous ovation after her rendition of the Mad Scene. She has since grown even more into favor with her *Gilda* in "Rigoletto," and her *Violetta* in "La Traviata," which was a revelation to our public, and which won her six recalls after the "Ah fors è lui" aria.

The same "Lucia" presented a tenor who has since delighted the theater-goers in every opera in which he has appeared, above all in "Tosca," in which he brought the audience to its feet by his excellent portrayal of the rôle of *Cavaradossi*, and his masterly singing of the "E lucevan le stelle" aria. This tenor is Pilade Sinagra.

"Aida" gave us a splendid dramatic tenor, in the person of Fausto Castellani, and a contralto whose like has not been heard here since the days of Dolores Frau, Lilian Eubank. It is no exaggeration to say that Miss Eubank is one of the biggest favorites ever applauded by the Bogota public, and Mr. Mancini is being congratulated upon having her with his organization. Elvira Andreani

TALENT REVEALED BY MRS. SNYDER'S PUPILS



Mrs. F. H. Snyder, a Group of Her Pupils, and Mrs. Ethel Virgin from the Lucerne Opera. No. 1, Lenora Klosterman; No. 2, Olive Emerson; No. 3, Irene Cross; No. 4, Walter Mallory; No. 5, Emma Hoy; No. 6, Mrs. Ethel Virgin; No. 7, Hedwig Schein; No. 8, Mrs. Snyder; No. 9, Helen Huyck; No. 10, Rhoda Nickels; No. 11, Gertrude Armstrong; No. 12, Eva Crowl; No. 13, Florence Loftus; No. 14, Martha Rogers; No. 15, Lois Kucker; No. 16, Esther Kinkle; No. 17, Alice Daniels; No. 18, Fayett Bogert; No. 19, Carrol Robb

ST. PAUL, MINN., Aug. 2.—At the annual recital by pupils of Mrs. F. H. Snyder at "Crossroads," the summer home of Mr. and Mrs. Snyder, the audience assembled taxed the capacity of music room and veranda. A long program, shorter in performance, however, than would appear from the printed page, was presented by pupils representing various stages of advancement. An interesting range of voice litera-

ture was drawn upon in the selection of Italian and French arias with a sprinkling of French and English songs.

Among the latter were "Mandoline" and "Les Cloches," by Debussy, sung by Kathleen Hart Bibb; "The Jungle Flower," by Burleigh, sung by Lucile Wolter; "Almona" and "Night of Dreams," also by Burleigh, sung by Martha Rogers; "O Soul of Mine," by Barnes, sung by Emma Hoy, and "Wishes," by Gertrude San Souci, sung by Alice Daniels. Admiring comment was made upon Olive Emerson's per-

formance of the "Bell Song," from Meyerbeer's "Lakmé"; Richard Cole Bland's appearance in "Nonnes qui reposer," from Meyerbeer's "Robert le Diable," and Rhoda Nickels's singing of "Pleurez, Pleurez, mes yeux," from Massenet's "Le Cid." Others appearing were Eva Crowl, Esther Kinkle, Carrol Robb, Lois Kucker, Fayette Bogart, Helen Huyck, M. C. Cutting, Florence Loftus, Clarice Lovering, Hedwig Schein, Irene Cross, Walter Mallory, Gertrude Armstrong. Ina Grange gave excellent support at the piano. F. L. C. B.

as *Aida* was creditable, and the mise-en-scene and chorus excellent.

Bartolommeo Dadone, as *Scarpia* in "Tosca," showed himself to be a real artist, and has since confirmed this favorable impression in "Ernani" and

"Rigoletto." Fausto Castellani gave a very dramatic interpretation of *Otello*, which is declared to be his best rôle. His portrayal of the death scene in the last act brought him ovation after ovation. Eleanor Kirmess was a convincing *Des-*

demon, while Dadone was the *Iago*.

George V. Guyer, the general representative of the company, is leaving this week for Panama, where he expects to arrange a season for the company, as well as in Costa Rica and Guatemala.

An American Lady

Atlanta music lovers turned out in a splendid audience of over 4000 people to hear Bianca Randall.

By the skill and ease with which she sang "Un Bel Di" from *Madame Butterfly*, and "Elsa's Traum" from *Lohengrin*, Mme. Randall completely charmed her audience, while other numbers of hers were warmly applauded. "Annie Laurie" was given as an encore, and was sung with such grace, such winsomeness, that it won for her an ovation.—*The Constitution*, Atlanta, Ga.

Personal Representative:
H. E. Reynolds, 510 West 123rd St., N. Y.

Westminster College Success

For ROYAL DADMUN BARITONE

New Wilmington Globe, June 17, 1915:

In Coleridge-Taylor's *HIAWATHA*

"Mr. Royal Dadmun, the popular young baritone of New York City, interpreted the baritone rôles most effectively. With his beautiful quality of tone, his excellent diction and his rich and eloquent effect throughout all his solos, he fully sustained the enviable reputation given him beforehand. Thoroughly musical and gifted with a voice of extensive range and excellent quality, he was able to meet every demand with an ease that was astonishing."

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Eleonora de Cisneros

In America entire season 1915-1916
(Chicago Opera Company)

Concert for the Red Cross Society,
Havana, May 31, 1915.

Eleonora de Cisneros, appearing like a princess in a fairy tale, sang adorably the aria from the *Huguenots*, and by special petition of the public "Viens avec moi petit" from "La Vivandiere Godard's Chef d'œuvre," in which the Gallic-Roman temperament extends and dilates with ample virility. These fragments sung by the magnificent Eleonora were a TRIUMPH OF ART, STYLE, AND SUPREME VOCALIZATION. She was intensely applauded—and obtained an ABSOLUTE TRIUMPH.

Conde Kostla in "La Lucha."

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Dear MUSICAL AMERICA:

When the war broke out in Europe one of the natural questions which was asked in the musical world was: What will be the effect upon the general musical conditions in this country, and particularly what will be the effect upon the individual American teacher, music-school, artist, musician.

To some extent this question can now be answered, and I think you will agree with me that my forecast of what the situation would be, has been shown to have been fairly accurate.

Two facts stand out prominently. First, that musical activities have been enormously increased and vitalized. We have been inundated by a flood of musical refugees, all the way from great artists to comparatively unknown music teachers, who, finding their opportunity taken from them on the other side, have sought these shores, to make a living. This has undoubtedly created increased competition, from which some have suffered, though others have benefited. However, it has been, on the whole, a survival of the fittest.

There is one further result. Not only has the general standard of performances been raised, but more festivals, more concerts and more recitals have been given, and the work has continued practically through the summer. Many artists of distinction have been giving concerts, some of them for charitable purposes, in the various resorts where they are spending their vacation.

However, those who depend for their musical news upon the daily papers would think that all our musical activities had been absolutely suspended during the summer, whereas, if they take up the musical papers they will be astonished to find how much of musical importance is going on all over the country.

The trouble with our daily papers, and even most other periodicals, is that they confine themselves largely to local musical events, and depend almost wholly upon the individual musical critic, who, naturally, seeks a rest from his arduous work during the season.

Nevertheless these same daily papers print any amount of matter relating to vaudeville and "movie" world, and thus virtually deny those of their readers who are interested in music the news which they are anxiously looking for.

While this naturally tends to benefit the musical press, to which not only the professional world but those interested in music are forced to look, it undoubtedly creates a false impression in the minds of many people that the interest which Americans take in music is, after all, of a social character, and is practically confined to the regular season, and to certain events of an important or spectacular character.

An honorable exception among the daily papers should be made of the New York *Evening Post*, for even during the summer, at least in the Saturday issues, much interesting and valuable musical information can be found.

When I said that the musical activities in this country had been greatly increased owing to the war, but that it had been a case of the survival of the fittest, I had particularly in mind the foreign artists and teachers who have come here. Let me also include those Americans who were abroad, either teaching, singing or playing, and whom the war forced to return to us.

I could name a number of instances to show that wherever there was real merit and the individuals promptly accommodated themselves to our conditions or temperament, they managed to make a good living, and even, in some cases, scored an emphatic success.

On the other hand, where such persons considered that, owing to their European standing, they could sit still and expect managers or pupils to come to them and offer them remunerative engagements, they were woefully disappointed.

I could tell you of one artist, who, making herself known by means of liberal advertising—the money for which she could barely afford at the time—and who also sang wherever she could, finally secured the good-will and support of a prominent manager, and then went from one success to another till her future here is absolutely assured.

As against this I could name an artist of great distinction in Europe who has been in this country nearly a year now, and who, taking her stand upon her reputation and success abroad, has eaten her heart out at her hotel, and beyond one or two appearances in social circles, where she sang for nothing, from a mistaken idea of the value of such opportunities, has practically disappeared from public view.

This gives added force to the declaration I have made, from time to time, that a European reputation has no longer the force and value in this country that it used to have, one of the reasons being, naturally, that so many artists have come to us, not in their prime but in their decadence, and so have failed to meet the standard of musical knowledge and culture which already exists, not only in our larger cities, but even in many of the smaller towns.

This country has been, and will continue to be, an Eldorado for musicians of high standing who come to us in the full strength of their powers. But to those who have put off coming to America till their powers are on the wane this country is no longer a fruitful field to be exploited.

One point must not be lost sight of, namely, that the general business conditions were not good during the two years preceding the war, and, naturally, they have suffered greatly since, though they are now, unquestionably, on the mend.

This has affected large sections of the country. Between the new tariff and the war, the South, undoubtedly suffered as did other parts of the country. Naturally, this curtailed the amount of money people could afford to spend, not only for music, but even for the musical education of their children. That is the reason, and not lack of appreciation, which has caused some artists of distinction to draw comparatively small audiences, particularly in towns where their coming had not been properly advertised.

Among the various results of the enforced stay in this country of foreign artists has been that an opportunity has been created for us to get better acquainted with them, personally, and, on the other hand, for them to get better acquainted with us and with our home life.

Incidentally, too, they have found that there are in the New World just as many beautiful places, just as many health resorts, just as many interesting towns to be made, as there are in the Old World.

And wherever most of these artists have been their activities have undoubtedly increased interest in music and so have been of incalculable benefit.

For instance, Fritz Kreisler and Ernest Schelling have been spending their summer at Bar Harbor. While together they have been rehearsing Beethoven's Sonatas for violin and piano. They will play these at a series of concerts at Bar Harbor.

Kreisler, too, has interspersed his work on the operetta which he is composing, by adapting an Austrian folk song for McCormack, the Irish tenor. This means that McCormack, desirous of doing something more than sing Irish folk songs, by which he has obtained so great a vogue, and, incidentally, made several fortunes, will enlarge his repertoire. It is on the cards that before long we will hear the silver voiced tenor in the folk songs of other nations, and thus he will not only broaden the scope of his work, but will do a great deal of good, for I shall always contend that music in its popular appeal, and in its higher usefulness, is based upon the folk song, which is, in spite of the musical "high brows," the natural musical expression of the people.

When I said that the enforced stay in this country of many artists had given us an opportunity to become better acquainted with them personally, I should have added that it has given us an opportunity to know how ridiculous is the common impression that artists of distinction lead more or less vacuous lives and devote themselves, outside of their professional work, to selfish pleasures.

As a matter of fact, the great majority lead particularly careful lives. They have to, to do their work, and to maintain their standing.

The Italians, particularly, are becoming known by their almost childish enjoyment of the simplest things. Wherever they are located, particularly here in the East, they have shown their natural disposition by the simple manner in which they live, by their enjoyment of outdoor life, their desire to have a little garden to raise a few flowers, and their great amiability in aiding every charitable endeavor for which their services are, naturally, much in demand.

You will remember that I referred to the current reports with regard to the forthcoming season of opera at the Metropolitan, and stated that there might be a question as to the return of Mr. Gatti-Casazza, owing to personal reasons, which it was not necessary for me to discuss.

I also said that there was a likelihood that Arturo Toscanini would not come back next, though, at the same time I expressed my conviction that there could be no question but that the opera season would open on schedule time, with a splendid company, as usual, that performances of the high standard to which we are accustomed would be given, and that the promises of the management, as a whole, would be kept.

I notice that St. John Brenon, in the *Morning Telegraph*, who has shown himself to be well informed, particularly in operatic matters, has said that Mr. Gatti will surely return, and that he has been hard at work, patiently and quietly organizing his company for next season.

Mr. Brenon agrees with me, however, that there is a strong possibility that the distinguished *maestro*, Toscanini, may not be with us again.

The fact of the matter is that Toscanini was an overworked man when he left us. Naturally of a very nervous and high-strung disposition, the going to war of his country has profoundly affected him, as we know the war has affected another great musician, Ignace Paderewski.

Should Toscanini not return it will be a distinct loss, as he was a marvelous force, in not only raising but maintaining the artistic standard of the Metropolitan.

St. John Brenon tells us also that Puccini's newest opera will be based on Ouida's almost forgotten novel, "Beebe," or "Two Little Wooden Shoes."

If I remember correctly, this is a charming story of a little peasant in Belgium. The libretto is by the poet, Adami.

Now, the question arises whether the new Puccini opera, when completed, will have its premiere in New York or at the Scala in Milan. That, as St. John Brenon very truly says, is a matter of dollars and cents. Puccini is in the hands of the Ricordis, the Milan music publishers, and to them it is, of course, a purely business consideration which opera house gets the first performance of the new work by the well-known composer. In style, tone and length the new Puccini opera is said to resemble "Bohème."

Recently the New York *American* has been printing some interesting articles on war conditions in Germany from the pen of August Spanuth. Spanuth will be remembered by old timers here as for many years the musical critic of the *New York Staats-Zeitung*, in which position he made many friends, and showed that he was a writer and critic of ability. Matrimonial and other matters forced him to resign his position and return to Germany, where he purchased a little musical publication which he has conducted since.

From time to time he somewhat astonished his friend's by printing articles by no means complimentary to Americans. That, however, was to be expected, for Mr. Spanuth had, owing to the character of his work, very little opportunity of learning anything about this country.

Some time before he left us he married the sister of that beautiful woman and lovely singer, Emma Juch, who, thirty years ago, had a wonderful following, owing to her personal charm, her lovely

voice and her unquestioned artistic gifts.

She, you know, on her retirement from the stage, married Francis Wellman, assistant district attorney, who made a great reputation as a prosecutor. The marriage, I believe, did not turn out very happily.

I can well recall the time when Emma Juch was in her prime and the beloved of New York concert goers. In fact, the announcement of her appearance at a Sunday concert at the Casino was almost sufficient to crowd the house.

At that time she was virtually under the management of her father, a typical old German, and a typical opera singer's father, who considered he was advancing his daughter's interests by first filling himself full of beer and then talking the critics to death.

A distinguished instance of the longevity and prolonged usefulness of great artists is afforded by Etelka Gerster, who recently gave a concert in Berlin with her pupils, in which she displayed her consummate art, which used to delight opera-goers of a generation ago, when she rivaled the popularity of Patti, Lucca, Sembrich, Kellogg and others. In fact, there were seasons when at the Academy of Music Gerster was the particular shining star. She had a voice of remarkable purity. She lacked somewhat, in dramatic power, which she, however, more than made good by the absolute simplicity and sincerity of her art. Few prima donnas of the past enjoyed not only her personal popularity, but the affection of the public, as she did.

Her tragic downfall, to which I believe I have alluded before, one night when under the direction of Henry E. Abbey, at the Metropolitan, she made her debut in concert, is still remembered.

That she is doing splendid work in Berlin, is prosperous, and in good health, will be received by her thousands of old friends and admirers, with supreme satisfaction.

So Albert Spalding is at work on a Sonata. I wish him good fortune, and hope it will be a success when he produces it.

Few people realize how exceedingly difficult it is for an artist of distinction, like Spalding, to produce original music of the highest class. The reason for this is apparent. Playing, as such artists do, the compositions of the masters all the time, they become so imbued with them that it is very hard indeed for them to escape their influence. That is, perhaps, one of the reasons why so few great artists have left compositions of musical value.

Spalding's artistic growth moves apace, as I told you years ago it would, though at the time my declaration that he had not reached his full stature was disputed by some of his over-zealous friends, though those of us who have lived through a period where we have seen the rise and fall of singers, players and conductors, realize that only those have lasted on to the end who were in a continuous condition of growth.

And this is not true alone of the musical executant, but of the composer, conductor, teacher and all others. It applies with particular force to the statesman. If he does not grow with his time, if he does not keep in touch with advancing progress in human affairs, he is left behind in the onward march of humanity.

It is certainly true of the writer, the novelist and the critic.

And speaking of the critic reminds me that that is one of the great troubles with our New York musical critics. They have not kept pace with the musical advance and growth in this country, and so, though honest in their conviction, they are not able to speak with anything like justice or authority of general musical conditions.

Living largely in the past, and having formed their standards, as well as their ideals in the past, they are inclined to deny, especially to the younger element which comes up all the time, among our own musicians the appreciation due them.

Milton Aborn is to open a grand opera school for talented young American singers. This is to afford opportunity particularly for those young Americans who have fine voices but can no longer go to Europe, not so much to secure operatic training, but to get practice on the operatic stage.

That is where we are still behind in this country. There are plenty of teachers here with ability and operatic experience who can give a person of talent all the operatic training they require. The

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

reason it is necessary for the aspirant for operatic fame to go abroad is because of the opportunity to acquire experience afforded by the hundreds of opera houses, particularly in France, Germany and Italy.

In opening this conservatory Mr. Aborn is only carrying out one of the proposed features of the old Century Opera Company scheme.

Toward the latter part of their career at the Century Opera House Milton and Sargent Aborn made some efforts to open such a conservatory, but found difficulty and opposition owing to the jealousies and rivalries of our local teachers.

However, as they have frankly stated, the burden of management and the final failure of the Century Opera Company prevented their carrying out this part of the original program.

At the same time we must not forget that the Aborns, with their traveling opera companies, have virtually given young American singers the few opportunities they had to acquire experience. In this respect they may be said to have had a traveling operatic conservatory long ago.

It pleased me to see that you gave some publicity to Wassili Leps, who, as a conductor, composer, organist and pianist, has done so much to further the cause of music in Philadelphia, where he

has been located now for a number of years.

Mr. Leps is one of the large number of musicians who have come to us and who have contributed so greatly to making us, in the broad sense, a musical nation. For years he labored without much appreciation, though to-day he has won a distinguished position, not only in Philadelphia, but in our national musical life, and so deserves all the appreciation that you gave him.

The other day a well-known Italian artist, getting nervous over his ever-developing *embonpoint*, and disliking a severe diet, as well as much exercise, was at his wits' end what to do. He

consulted a prominent physician.

The physician examined him carefully and reassured him that he had no organic trouble. His heart, lungs, liver, were all in good condition, but his constantly increasing weight must eventually militate against his activities, and perhaps, also, somewhat interfere with his popularity.

"You must reduce this," said the doctor, as he gently placed his hand over the singer's abdomen.

"Corpo di baccho!" roared the singer, "Cannot 'a reduce—eet 'ave costa me too much!"—a sentiment cordially indorsed by

Your,
MEPHISTO.

STERLING ARTISTRY IN
ROUND LAKE FESTIVAL

ROUND LAKE, N. Y., Aug. 9.—Closing with the "Inflammatus" from Rossini's "Stabat Mater," with Anna Case's lovely voice standing out over the mixed chorus, the Round Lake Music Festival, which was given on Thursday, Friday and Saturday of last week was brought to an inspiring end. In fact, the Saturday evening concert, devoted to a miscellaneous program, in which Miss Case, Rose Bryant, contralto; James Stanley, basso; Dan Beddoe, tenor, participated, followed by Rossini's popular work, was one of the most enjoyable of all the four programs.

A. Y. Cornell deserves unstinted praise for his excellent direction of the festival. He again demonstrated that his untiring enthusiasm makes possible these concerts, which are looked forward to each year by those who spend the summer at Round Lake. The chorus, which is organized by Mr. Cornell early in July and has to learn its music quickly, sang smoothly and with good tone. The able soloists in the "Stabat Mater" were Miss Case, Miss Bryant and Messrs. Beddoe and Stanley.

Thursday evening was operatic night, the chorus singing such things as the "Soldiers' Chorus" from "Faust," the Barcarolle from "The Tales of Hoffmann" and the "Gypsy" and "Anvil" choruses from "Il Trovatore." On this occasion Miss Case carried all before her. She aroused tremendous enthusiasm and was encored again and again. Her offerings were the "Ah, fors è lui" from "Traviata," Bellini's "Ah, non credea" and the Leonore music in the "Trovatore" version. Miss Bryant was heard to advantage in the "Che Faro" aria from "Orfeo," Mr. Beddoe sang a Mehul "Joseph in Egypt" air splendidly, and Mr. Stanley, Gounod's "She Alone Charmeth My Sadness," in admirable style. They were all heard in the abridged version of "Trovatore" given as Part II of this program.

The Tollefsen Trio, Carl H. Tollefsen, violin; William Durieux, cello, and Mme. Augusta Schnabel-Tollefsen, piano, was a feature of the Friday evening and Saturday afternoon concerts. This excellent ensemble offered the first movement of Dvorak's "Dumky" Trio, the first movement of Mendelssohn's D Minor Trio, Op. 49, some shorter pieces, such as Fernandez-Arbo's Bolero, a Saint-Saëns Sérénade and Godard Scherzo, and the finale, "A la Russe" of Eduard Schütt's Trio, Op. 51. Their work was admirable and was received with much applause. The three performers comprising this ensemble were also heard separately as soloists and in this capacity also distinguished themselves.

In the Friday evening concert Edwin E. Hosmer, tenor, of Springfield, Mass., whose studies have been carried on under Mr. Cornell, sang songs by Hyde, Bartlett and the Old Irish "Would God I Were" with lovely quality and real feeling. He also shared the success of the duet from the fourth act of "Aida" with Miss Bryant. His singing the next day of the popular "Che gelida manina" from "Bohème" was also successful. Songs by Saar, Clutsam and Thomas gave Miss Bryant an opportunity at the Friday concert to show her ability as a singer of songs. She sent the meaning of the songs home and achieved a real success. The same may be said for Mr. Stanley, whose fine resonant voice carried over with most gratifying success in Handel's "Where E'er You Walk," Del Riego's "The Green Hills of Ireland" and Hugo Kaun's "Der Sieger." His singing of the duet with Mr. Hosmer from the first act of "Faust" was also very worthy. Credit is due Suzanne Frantz, pianist, and Ralph L. Grosvenor, organist.

M. F.

RABINOFF CHOOSES
TITLE FOR COMPANY

"Boston Grand Opera Company in Conjunction with the Pavlowa Ballet Russe" Official Description of New Combination—Brilliant Roster of Stars

"The Boston Grand Opera Company in Conjunction with the Pavlowa Ballet Russe" is the official title of the new combination assembled under the managing direction of Max Rabinoff. It includes many members of the former Boston Opera Company, reorganized and reinforced with a number of additional international stars. After engaging the entire chorus and orchestra and many of the principal artists and staff of the Boston Opera Company, Mr. Rabinoff and his associates made the revival of that institution more complete by purchasing all of its portable property, including scenery and costumes for fifty-four operas, electrical and other apparatus and even the extensive music library which that company accumulated during its five years occupancy of the Boston Opera House.

This company's apparent drawing power has been doubled by its conjunction with another equally strong attraction: Mlle. Anna Pavlowa and her entire Ballet Russe organization.

In some quarters misconceptions have arisen regarding this new alliance. The most common one is that they are to give separate alternate performances. All programs will be given in joint performances, both organizations being merged as one. An extensive repertoire of grand operas will be presented, each one given in its entirety, including the complete original ballets written for these operas, many of which ballets have never been performed in this country. With the shorter operas extraneous ballets and divertissements will be introduced.

While this aggregation will have its longest season in Boston, it will also have engagements in Chicago, New York and other cities, the idea being to make it a national rather than a local institution. With this end in view Mr. Rabinoff has obtained the co-operation of local grand opera committees in St. Paul, St. Louis, Cincinnati, Detroit, Toronto and other cities to spread the interest and insure support in those places.

Among the former favorites of the Boston Opera Company who are included in the reorganization are Felice Lyne, Giovanni Zenatello, Maggie Teyte, Luisa Villani, Maria Gay, George Baklanoff, Jose Mardones, Elvira Laveroni, Roberto Moranzoni, conductor, and Robert F. Brunton, technical director.

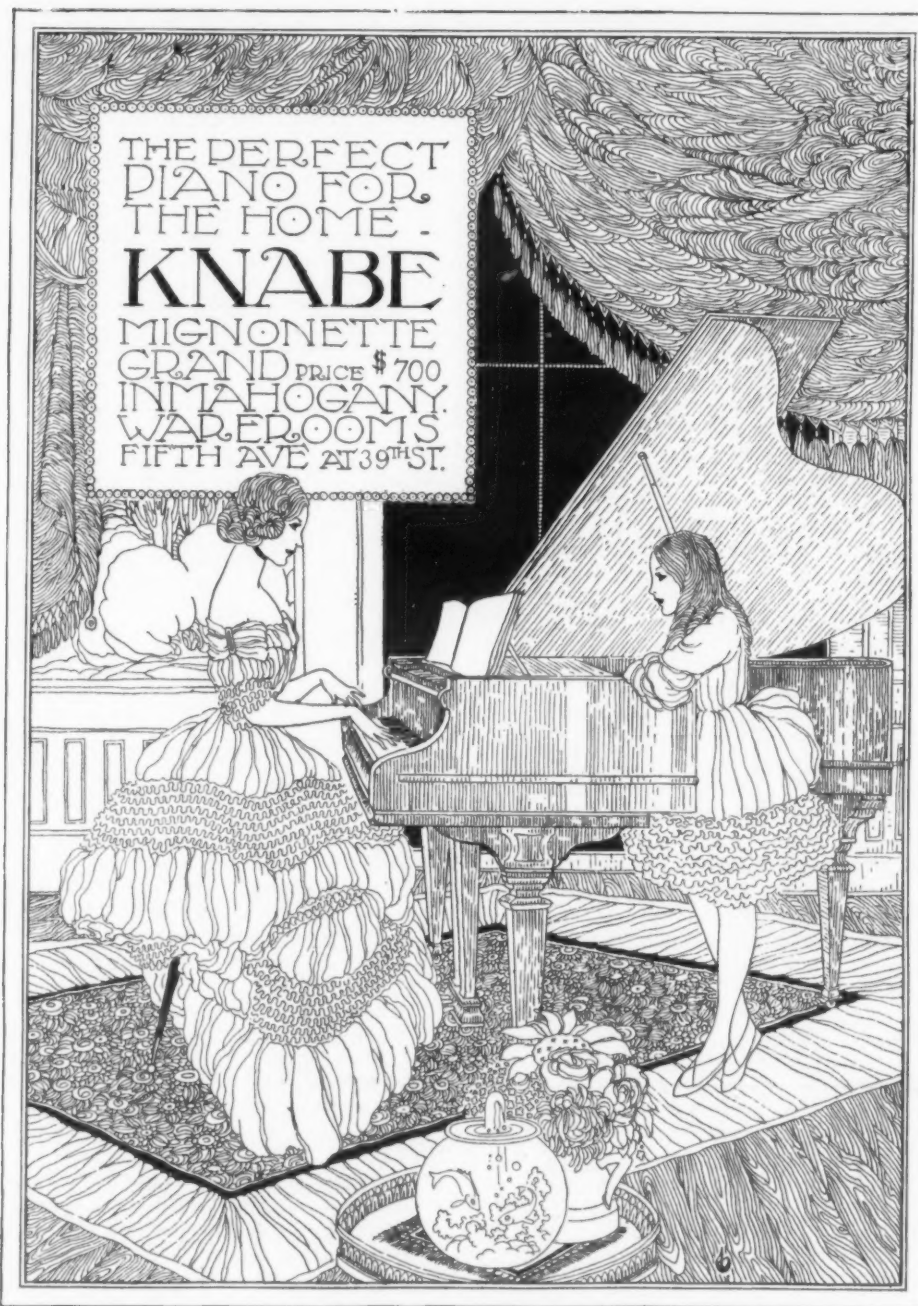
Other stars added to the array will be Ippolito Lazzaro, lyric tenor from La Scala, Milan, and Buenos Aires; Gaudio Mansueto, the Italian basso, all of whom will make their first appearance in America in this company. Other new members are Riccardo Martin, Rosa Olitzka, Thomas Chalmers, Elizabeth Campbell, mezzo-soprano, Lasar Andres, tenor, and Richard Davis, baritone.

The conductors selected as colleagues of Sig. Moranzoni are Agide Jacchia, already favorably known in America; Emil Kuper from the Petrograd Imperial Opera; Adolph Schmid, formerly of Covent Garden, and Amedeo Barbieri, from La Scala, Milan. Prof. Ryszard Ordynski, who was chief colleague of Prof. Max Reinhardt for seven years, has been engaged as stage director.

With Mlle. Pavlowa in her Ballet Russe the leading members are Ivan Clustine, choreographic director and premier dancer; Alexandre Volinine, premier classic dancer; Stephanie Plaskovietzka, principal classic dancer and Stasia Kuhn, principal character dancer, with the usual large *corps de ballet*.

The repertoire will include many established favorites of the familiar grand opera repertoire, such as "La Gioconda," "Carmen," "Rigoletto," "Cavalleria Rusticana," "Pagliacci," "Othello," "Faust," "Hamlet," "Romeo and Juliet," "The Barber of Seville," and such novelties as "L'Amore dei tre Re" ("The Love of Three Kings"), "Aleko" by Rachmaninoff, and "The Enchanted Garden," by Holbrooke, the latter two being mimo-choreographic operas.

Arthur M. Burton, Fine Arts Building, Chicago, has closed his summer classes and has gone to his home in Geneva, Ill., to spend his vacation. His classes will resume on Sept. 7.



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THE STORY OF RUDOLPH GOTT

Adventures with a Psychic—
Dreaming True—Transcendent Musical Intuition—A
Mammoth Symphonic Poem
—Wagner and Somersaults

[Second Article]

By ARTHUR FARWELL

THE whole concern and passion of my life now concentrated itself into these visits to my new friend. Each was a fresh and thrilling adventure. My engineering studies suffered, and I had to devote a considerable part of the following summer's vacation to my redemption from an ignominious fall at the spring examinations.

As it was storming heavily on the occasion of my next visit, I carried my music in my music satchel, having put at the bottom the rough pencil manuscript of a sonata for violin and piano to which I was devoting hours which should have been applied on the thermodynamics of the steam engine. I had no harmony but what I had managed to pick up myself, in my previous vacation, from the first few chapters of Richter and, playing only the violin, had no knowledge of piano technique whatsoever. For the first sixty bars or so of this work the violin did nothing but hold the open D string, with various mystic shadings and crescendos—a fancied symbolization of the unshakable determination and persistence of an indomitable personality—while the piano, in a tempestuous sequence of crashings and roarings, leaped, like a crushing and malignant fate, upon this unconquered victim of its splenetic wrath.

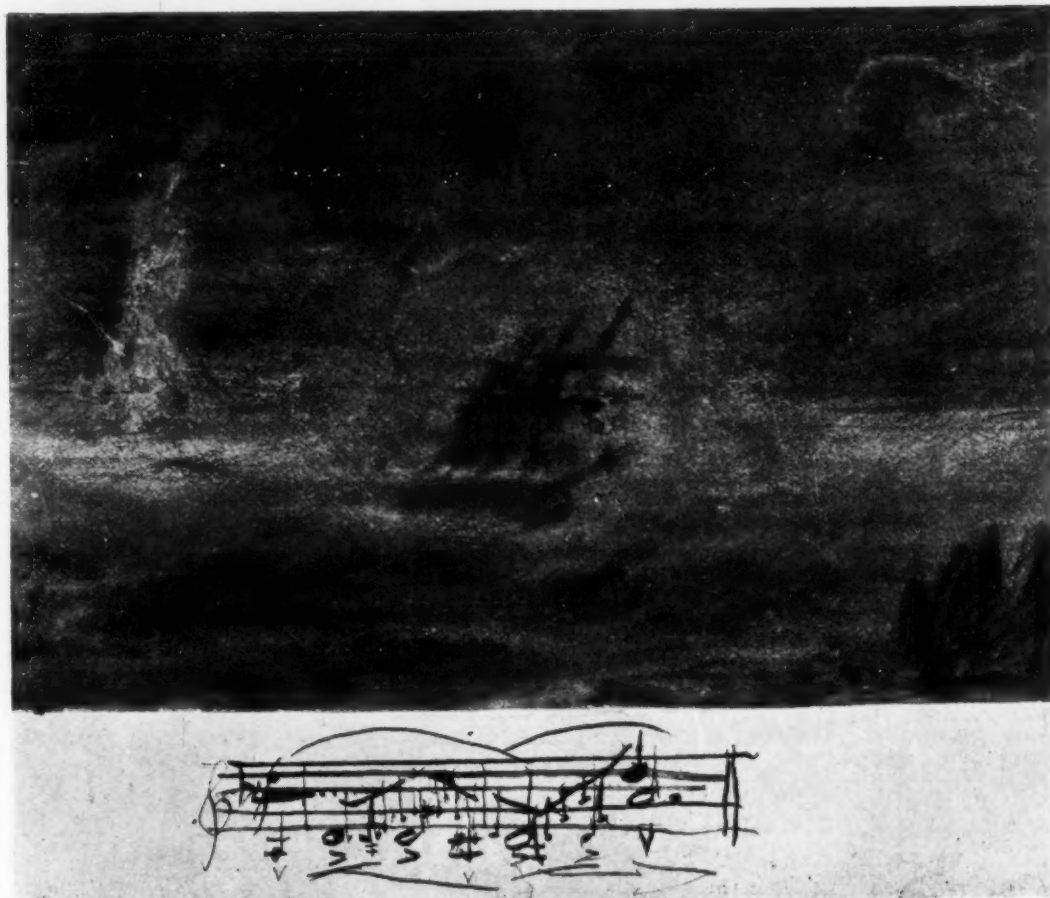
An Unexpected Psychic

My timorous intention, as I had not yet revealed to my friend my ambition to become a composer, was to conceal this effort until the end of my visit, and then ask his help with several snaggy places in the harmony. Although for a number of years a student of the occult (perforce, by way of attempting to explain my own experiences), I did not reckon with his being a psychic. I had no sooner laid my music satchel down on the sofa than he fairly pounced upon it, unfastened the clasps and, before I knew what he was about, had dived to the bottom of the thick stack of Beethoven and Schubert and brought forth the hidden manuscript. I trembled in consternation while he, seated on the sofa and nervously fumbling the pages, scanned the scrawled notes with feverish haste. "Good!" he exclaimed, characteristically ignoring the execrable technique of the work for its ambitious intention, "that is very dramatic."

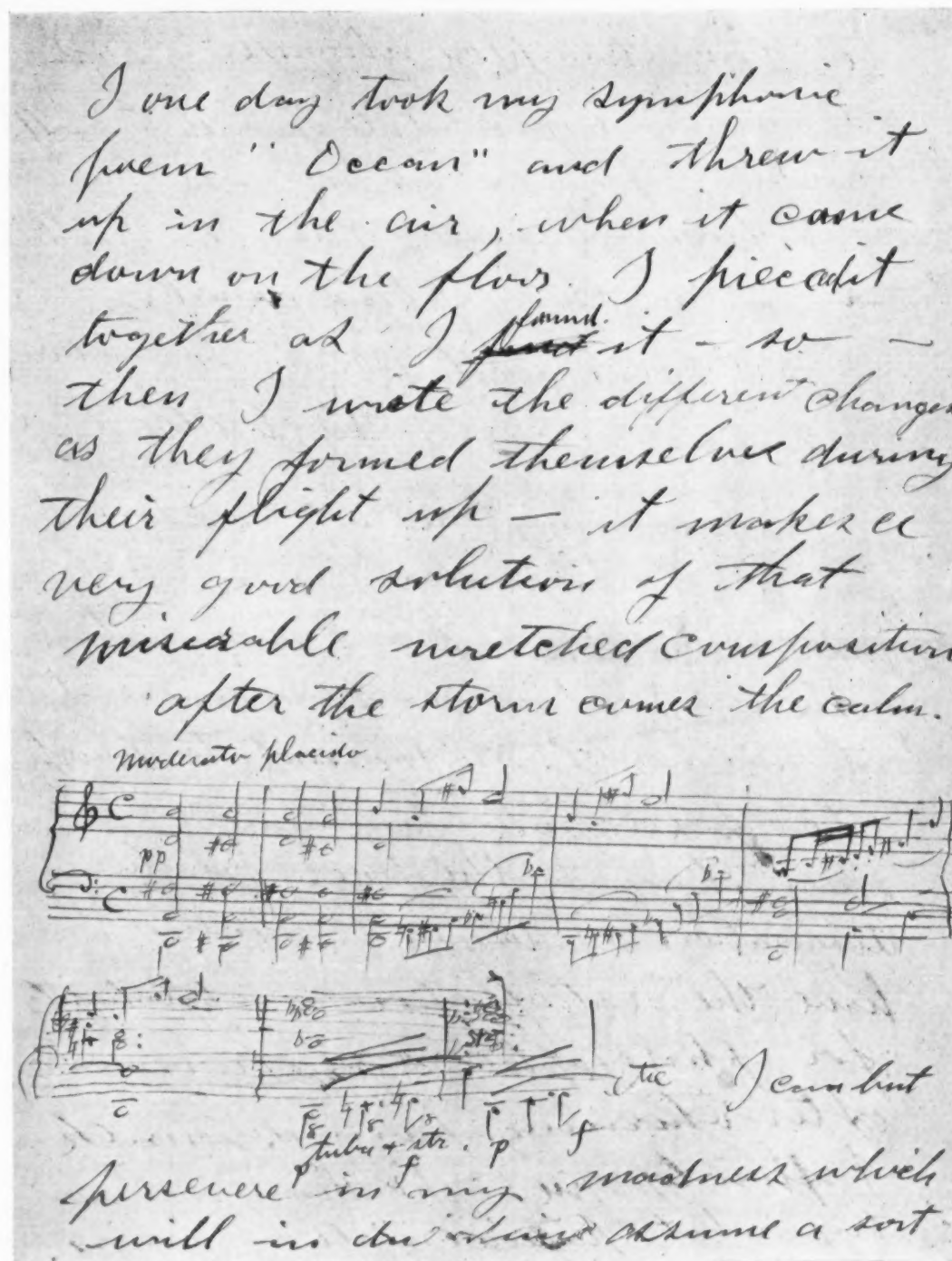
Springing to the piano, and without waiting for me to get out my violin, he played the movement through, roughly written in pencil and full of erasures and emendations as it was, with such accuracy, emotional and dramatic force and interpretative sympathy, that I could not believe my ears. Even through my unimaginably crude notation he caused the intended purport and substance of the work to stand forth glowing with life. When I look back to this and other similar occurrences I am impressed, not so much with this strange being's possession, in a high degree, of certain understood musical powers, but with the positively psychic and irresistible manner in which he crashed furiously through all material, technical and intellectual considerations, utterly oblivious of all but the central and burning emotion of the music. He long afterward told me that on this occasion he had known, the instant I entered the room, that I had something in particular in my music case which I wished to show him.

A Dream Fulfilled

The following visit was memorable as being the fulfilment of a dream in which Rudolph first made my acquaintance, as I, similarly, in the dream already re-



Sketch of the Flying Dutchman, Made by Rudolph Gott



Page of Letter Written by Rudolph Gott with Theme from "Sounds from the Ocean"

counted, first made his. Near midnight, several days later, I was returning, with my violin, from a musical evening with friends in a suburb. As I passed beneath Rudolph's window, the shade of which was drawn, I heard his playing—it was the haunting and reflective ca-

priccio of Brahms, in F sharp minor. Despite my encumbering violin case and bundle of music, I contrived to climb quite noiselessly to the narrow and floorless iron balcony outside his window. Perched uncomfortably upon a thin rail, I waited for silence and then, by way of

leaving his own action optional, whistled softly a theme from my would-be sonata, known, naturally, only to himself and myself. I heard him walk about the room and stop, listening up the register, he told me afterward, thinking that I might be upstairs in the room of the acquaintance who had brought about our meeting. Then he came quickly over to the window, and instead of properly raising the stiff shade upon its roller he crushed it roughly aside. Peering out in the darkness and seeing me, he raised the window, asked what the devil I was doing there, and invited me in. The gray dawn found us upon the heights of the musical Olympus where we had spent the night. He then told me that some weeks before he had heard of me he had dreamed just this thing—that a person unknown to himself, who appeared to become his close friend, had come in through his window with a violin and spent the night playing with him. He often referred to this dream in after years.

There is a seemingly incredible element in the fact that two persons, the very existence of neither of whom was known to the other, should each dream of the other. It is not to be forgotten, however, that we were at that time both known to a third person, who might already have had the intention of bringing us together. Although this common acquaintance was not a psychic, he was not far from the time of his death, a circumstance which might account for a disturbance of psychic factors and a consequent provision of conditions (remembering his intention of bringing us together) under which he might unconsciously have served as the medium of our introduction upon the subjective and thus the dream plane. If subjective introductions are possible, however, why not also subjective chance meetings of persons still unknown to each other? Such a possibility has been broached by both Du Maurier and Kipling.

Early Life

I began now to pick up a few facts of my new friend's life. He had been an infant prodigy but had been purposely kept out of notice by his parents. At thirteen he had played Mozart concertos in London, after which he aspired to be a dandy, dressed in the fashions of the day, and nearly came to his end through the deadly cigarette. He was an American, the third generation born on American soil, his great grandfather having been a Hessian and his father the proprietor of a prosperous roadside inn at Lunenburg, Vt., where Rudolph was born, near midnight on Jan. 31, 1872. As nearly as I could gather, his father, some years dead, had been a physically powerful and a masterful man; in short, a magnificent brute, for whom certain of the cardinal sins had few terrors, and who did not go out of his way to discourage their cultivation by his sons. His mother was a refined and beautiful American woman, gifted both as an actress and a painter. Rudolph's early life at home was not happy; perhaps because his father, lenient to unimaginable and sinister excess in some matters, was compensatingly over-severe in others. As a child he frequently ran off and spent several days and nights in the woods while his distracted parents searched the countryside for him. Still a small boy, he ran away with a band of Indians, winning their favor in the first place by giving them a number of bales of canvas from the loft of his father's barn. With these kindred spirits he fraternized easily, spending some time with them, learning a bit of their language and a few songs. Somewhat later he ran away to sea, stowing away on a sailing vessel in Boston harbor, and subsequently being arrested and brought back from some Southern port. The sea always had an intense fascination for him; he was familiar with every line and rope of a ship, and the marine sketches in pastels, water colors and oils which he was fond of making were products of the same reckless passion and disdain of studied technique which characterized his every act, both in his music and his life.

At this period, the spring of 1892, his father being some years dead, Rudolph was living with his mother and his younger brother George, a sturdy, fair-complexioned lad, and no mean performer on the viola and the horn. Of

[Continued on next page]



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THE STORY OF RUDOLPH GOTT

[Continued from page 9]

George and the mother I saw practically nothing, however, until a later period. Rudolph's extraordinary personality and gifts placed him altogether spontaneously in a dominating position in the family. The best room was his, for a living room and studio. Here he lived his own life in his own way, with no interference from the family and, indeed, with little communication with them.

An Oceanic Tone-Poem

Early in the winter, before our meeting, he had gone down to the seashore near Boston on the occasion of a terrific nor'easter, and had there spent the day amid the booming of giant breakers and the blasts of sleety hurricane. Returning home, he completely isolated himself for a month, working day and night on a mammoth orchestral tone-poem, "Sounds from the Ocean." During this time he never left his room, and was in such a frenzy that no one else dared to enter it. His mother handed him in food, from time to time, through the door. I afterward came into possession of this score for a sufficient length of time to copy twenty-seven pages of it. I never could free myself from a suppressed and anxious fear that one day he would go mad and destroy his work—a fear which a later time proved, alas, to be only too well grounded—and while he usually presented me with the manuscripts of his smaller compositions, I took what measures I could, clandestinely or otherwise, to endeavor to obtain copies of some of the larger works. My success in this was pathetically fragmentary.

The score of "Sounds from the Ocean" called for one hundred and seventy-five performers, including sixteen kettle drums with sixteen players, and four

bass drums. Its opus number—the only opus number I remember ever to have seen on any of my friend's compositions—was 3. Smile as we must at the tragic fatuity of such an endeavor, its authenticity of aspiration is plainly stamped for us on the pathetic fragment which remains, as is also the composer's capacity for conceiving highly imaginative effects and for rendering himself a sympathetic medium of transmission for the untrammelled and elemental passions of nature. In the first five bars this cyclonic work claims the attention of the hearer by passing from an ominous *ppp* of kettle drums and strings to a crash of the full orchestral legions bearing the characteristically indicative expression mark, "FFFFuriously." The following year Rudolph sent me an original, and extremely graphic and dramatic program of this work; and in a letter written in 1906, he commented upon it, together with other matters, as follows:

I find everyone who is in any way inspirational can not make a continued routine of their gifts—I sit at my table hours at a time only in the end to sweep the paper ink pens ruler—everything to the floor in sheer desperation of disgust—only I have the satisfaction of opportunity for philosophic reflection when after returning from my walk I slowly pick the things up and try what patience will do again. I one day took my symphonic poem "Ocean" and threw it up in the air, when it came down on the floor I pieced it together as I found it—so—then I wrote the different changes as they formed themselves during their flight up—it makes a very good solution of that miserable wretched composition—after the storm comes the calm. (Musical illustration). I can but persevere in my madness which will in due time assume a sort of Method! Madness with method is better than method and no madness.

Style, rather than punctuation or grammar, was Rudolph's strong point in literary composition. He had been attending the Boston Grammar School

(where his schoolfellows had nicknamed him "Beethoven") at the time of the first Boston presentation of the complete "Ring," under Damrosch. At the conclusion of the tetralogy he had gone home, turned somersaults around the back yard, and told his mother that he would never go to school another day in his life—a resolve rigidly kept.

(To be continued.)

MINERS AS MUSIC MAKERS

Montana Governor Presides Over Concert at Butte

BUTTE, MONT., Aug. 7.—The Broadway Theater was completely filled on the evening of July 30 for a concert given by the Anaconda Copper Mines Band, S. H. Treloar, bandmaster, assisted by the consolidated church choirs of the city. The program opened with the Overture "Solennelle," by Tchaikowsky, followed by the Grand March from "Tannhäuser," sung with much spirit by the chorus of some two hundred voices, to the somewhat deafening accompaniment of the band. Gov-

ernor Stewart was present as master of ceremonies, and was most happy in his brief remarks on the significance of such a concert as this to the city and its musical life.

The program centered about the symphonic poem, "Les Préludes," by Liszt, which was given an appreciative reading, though in itself not exactly suited to a band. The singers again joined with the band in the "Hallelujah Chorus" from Handel's "Messiah," singing with much spirit and a great love for the text. Both choral offerings were so heartily received as to make a repetition necessary. One of the most popular numbers on the program was the Reminiscences of Scotland, introducing four local bagpipers in full regalia. The program closed with the "Star-Spangled Banner."

On Sunday, Aug. 1, the new Municipal Band gave concerts, afternoon and evening at the Gardens, that were voted the best band concerts of the summer season. Under R. V. Johnston's direction, this concert band is playing with greater finish on each appearance.

The merchants of West Park Street had this band play on the street one afternoon from 2 to 5 o'clock in lively popular selections that were much appreciated, as had been the concert arranged with the same band several weeks ago by the Broadway merchants.

M. E. W.

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(Signed) Eugene Ysaye

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I consider Mr. Artur Argiewicz a splendid violinist of highly artistic attainments and a superior teacher, under whose guidance advanced pupils as well as beginners are sure to make rapid strides musically as well as violinistically.

(Signed) Fritz Kreisler

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(Signed) Leopold Godowsky

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SÄNGERFEST SHOWS RECEPTIVITY OF LOS ANGELES



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PHOTOS BY
W.A. HUGHES

Above: Massed Chorus at Pacific Coast Sängerkongress, with Mme. Schumann-Heink, George Hamlin and Other Prominent Figures in the Foreground, Center. Below, on Left: Three of the Soloists, George Hamlin, Marcella Craft and Carl Schlegel. Right: Siegfried C. Hagen, Conductor of the Sängerkongress, Hedwig Sharkey and Eleanora Behnke

BOUNDLESS is the musical capacity of Los Angeles, as revealed for the third time this summer by the success of the recent Sängerkongress of the Pacific Coast Sängerbund, held in the Southern California city. After this community had digested all the musical fare of the federated clubs' biennial convention and had provided six large audiences for "Fairyland," it was called upon to rally to the support of the five concerts of the Sängerkongress. How fully this was done may be gleaned from a letter written to MUSICAL AMERICA by L. E. Behymer, the Pacific Coast impresario. He relates:

"As a result of the big Sängerkongress, and by the splendid work of our local people, we retain in Los Angeles the Franz Josef \$10,000 prize cup and the \$10,000 Kaiser prize cup. We also retained a few parchments and a few other cups, and incidentally had a splendid time. We played to five audiences in Shrine Auditorium that surpassed anything ever given in the West—an average attendance of over 6,000 persons. The prize contests in the more intimate auditorium at Trinity, where we expected but a handful of people, were to a capacity house.

"It is a pleasure to state that the twenty-one concerts that were given by the Federation went off splendidly, and "Fairyland" was a great success with its

six performances, playing over \$30,000 gross in single admissions, and practically \$12,000 in season tickets; that altogether, with the events of the Federation and the amount of money subscribed for them, we took in about \$68,500. However, our expenses ran about \$68,000, and for the first time that I know of a prize opera or of events of this character coming through without a deficit. We took in a little over \$69,000 and I think have probably \$800 or \$900 in the treasury.

\$40,000 in Receipts

"Again, the Sängerkongress cost us about \$38,000 or \$39,000, and we took in a little over \$40,000 and played to over 35,000 people on the five events. It was really a most encouraging sight, and for a Sängerkongress of this magnitude to be carried off without a loss speaks volumes.

"I have been on the job for two years with these two organizations and have had a great deal of pleasure in working with the people connected with each, and assure you that acting as business manager of such events and being able to see them come out without a deficit

makes me just a little bit chesty over our town.

"This has all been bully good for the city; it has opened up a desire on the part of the clubs to buy better material. They are commencing to see that there are some larger musical lights that would illumine their events. The Friday Morning and Ebell Clubs have discovered that they probably have made a few mistakes in not having a little better quality of music during the last few years; not that their music has been bad, but under certain conditions that they could have expended a little more money and had something probably a little more original and modern than they have enjoyed, and so this year they are planning for some of the Eastern artists as well as local. They are also going to give their local people a little better chance and a little better fee. I have established a department in my office for this kind of club work, managed by Mrs. Higbee, secretary of one of the clubs.

Italian Opera on Coast

"I am still working on that scheme for

a Fine Arts Building and believe I am going to be able to carry it out very shortly. We are also planning for twelve or fourteen weeks of Italian opera on the Coast, organizing in Chicago, playing Kansas City, Denver and other points coming West. The plans so far call for an organization of forty or fifty in the chorus, forty in the orchestra, twenty or twenty-five principals, giving the regular Italian stand-bys, and "Tosca," "La Bohème," "Butterfly," "Tales of Hoffman" and possibly a "Salomé" night.

"I am glad to note these changes in the musical situation and am sure that much of the good fellowship and musical knowledge comes from the splendid work that MUSICAL AMERICA has been doing in this locality during the past two or three seasons."

Complete Arrangements for Tour of Diaghilew Ballet

John Brown, business comptroller of the Metropolitan Opera Company, and Ben Stern left New York last week for an extended tour of the United States. They go to complete arrangements in fifteen of the leading cities for the appearance of the Serge de Diaghilew Imperial Russian Ballet, being brought to America by the Metropolitan Opera Company for four weeks at the Metropolitan and a tour of the country.

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Musical Journeys in Detroit During Mid-August Inaction

By MAURICE ROSENFELD

DETROIT, MICH., Aug. 14.—In mid-August there is little of musical interest for a visitor in any of our cities, and Detroit is no exception to the rule. Nevertheless, renewing acquaintances with some of one's old friends affords pleasure, and last Tuesday morning at the school of Boris L. Ganapol I met the proprietor of this prosperous institution and had an interesting chat.

Mr. Ganapol has firmly established himself in this city as a vocal master, and has a following which appreciates the methods of himself and his wife to such an extent that to-day his school occupies a building and annex in which there are some twenty studios, besides a small but very comfortable recital hall seating 250, with a good stage for operatic performances.

He is in touch with all of the world's work in music, and lately has compiled a couple of volumes of Russian songs, which are practically unknown in Detroit.

On Wednesday evening, at the home of Mr. and Mrs. I. H. Slesinger, I heard two very talented young pianists, who came especially to play for me. Helen Morris, formerly of Buffalo, has lately made her home here, after having studied

with Leopold Godowsky during the last season, and in several etudes by Chopin, and in selections from the "Kinderszenen," by Schumann, she disclosed a remarkably smooth and fluent technique, and much musical taste. She expects to return to Godowsky in the fall.

A fourteen-year-old boy, Albert Kornfeld, from Columbus, Ohio, also displayed a promising musical and pianistic talent in his playing of the "Harmonious Blacksmith," by Handel, and in the Paderewski Minuet.

Praise for Mr. Freund's Address

His mother, a musical enthusiast, in the course of the evening, spoke in most eulogistic terms of Mr. John C. Freund's address, which he recently delivered in Columbus before the Woman's Club of that city. His address, she said, is still a topic and a source of reference to all those who heard it.

In the Dime Savings Bank Building I found James E. Devoe's offices. Mr. Devoe, who has done much to bring to Detroit the leading artists of America and the great musical attractions of the world, was just preparing to leave for an Eastern trip, and had that morning completed arrangements to bring Pavlowa and her company here, after her engagement in Chicago next October. I happened to notice my old friend, P. V. R.

Key, musical editor of the New York World, who had just come in.

Reminiscences were in order, and we both recalled the time when Key was a student at the Chicago Musical College, while I already had been a member of its faculty. Since that time Mr. Key had served as city editor on the Chicago Examiner, and had afterward become identified with the critical coterie of New York City.

Need New Concert Hall

An associate of Mr. Devoe brought up the old subject of building a suitable opera house and concert hall in this city, a matter which has been argued, exploited and proposed for at least ten years now, and still Detroit, a city of 700,000 persons, is possessed of a ramshackle, miserable place, the Light Guard Armory, in which the more important musical affairs are still held, and which is certainly no suitable place for such attractions.

A new plan involving a million dollar outlay is now under way, in which I understand Mrs. Dodge is interested, and perhaps enough public spirited citizens will be found who will finance this new undertaking to give to Detroit a building which will be a credit to the city as a place where grand opera and high-class concerts can be held. I saw the plans for this structure, and besides a fine theater seating some 3500 persons, with a horse-shoe tier of boxes, there will be a place for exhibitions and studios and stores.

I believe a general impression of musicians throughout the country is that Detroit, while a very good city for theat-

ricals and dramatic productions, is not so promising as a musical city, but with the new incentive of a very fine opera house, with the new orchestra lately established by Weston Gales, and the concerts given now for some years under the auspices of the Detroit Orchestral Association under the management of N. J. Corey, Detroit ought to take her place as one of the leading musical centers of America.

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Finds Such Music Useful for Loosening Fingers at Start of Practice

When Josef Lhévinne was last in America a friend calling on the pianist was surprised to hear strains of "My Sumurun Girl" floating over the transom of the hotel room. "It can't be you're playing ragtime," he exclaimed, as Lhévinne opened the door. "Why not?" asked the big good-natured Russian. "I often do—far oftener than you realize. Any little light thing with good rhythm is excellent to begin one's practice with. It loosens up the fingers."

"But ragtime isn't music!" "Isn't it! You're mistaken. Ragtime compositions have both rhythm and harmony. The reason it is held in more or less contempt is that ragtime is usually associated with a lot of foolish words that offend good taste." The fact remains, however, that Lhévinne—who is at present held a virtual prisoner in Berlin—has not been known to offer ragtime to his concert audiences, but has confined himself rather rigidly to Beethoven, Brahms, Chopin, Bach, Tschai-kowsky and other classics.

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ECHOES OF MUSIC ABROAD

At Last British Composers Get Their Place in the Sun of the London "Proms"—Boston Composer to Have His First London Hearing—Vienna's New Opera Season Already Under Way—Jadlowker as a Star "Guest" Cannot Save Budapest People's Opera—Elgar Writes a New Piano Piece—Last Manhattan Conductor Makes His London Début—New Ballet, "Orfeo" by Roger-Ducasse Produced in Petrograd—The Vogue of Mouth-Organs Among the Tommies—Male Chorus to Be Entirely Suspended from Musical Comedies in London

BESIDES acting as a special constable and composing two war-inspired works of somewhat large dimensions, the "Carillon" for Belgium and "Polonia" for Poland, Sir Edward Elgar has found time in the past year to add to his very limited list of pianoforte compositions. "Rosemary: That's for Remembrance" is the title of a new piano piece from his pen that has just been published in London. It is described as "a simple little piece in the key of C with a flowing melody. In style it reminds one of 'Salut d'Amour,' but it is even simpler in construction."

If it is one-quarter as saccharinely sentimental as the "Salut d'Amour" one can only wish that Sir Edward's duties as a special constable had been much more arduous and time-absorbing than they have been.

WHEN is New York to have its counterpart of London's "Proms," which come of age with the new series now commencing? Seventeen of the twenty-eight novelties announced by Sir Henry Wood this season are by British composers, and, moreover, the new plan has been adopted of including one work by a British composer in the program of every one of the sixty-one concerts.

Of course it has taken twenty-one years to give the home-grown composer this place in the sun of the Queen's Hall "Proms," and there can be no doubt that sentiments accentuated by the outbreak of war have contributed in great measure to bringing about this desirable consummation. But the public here, no less than American composers, should welcome a series of nightly bargain-priced promenade concerts, at which our native composers would be amply represented, either at the beginning of the regular music season, as they are given in London, or at the end.

The new British works Sir Henry Wood has chosen this year are an African Suite by Hubert Bath, Granville Bantock's Scottish Rhapsody, a Ballet Suite by Maude Valérie White, a work in similar form by Dora Bright, two military marches by Algernon Ashton, H. C. Colles's arrangement for orchestra of Purcell's Hornpipe, two movements from William Wallace's Scottish Suite, a "Lament" for strings by Frank Bridge, John Ireland's prelude, "The Forgotten Rite"; a Suite by Joseph Speaight, an Overture by Harold Darke, a suite, "From the Countryside," by Eric Coates; the preludes to Acts I and II of Paul Corder's "Rapunzel"; a tone poem, "Dawn," by William J. Fenney, and Percy E. Fletcher's "Dance Variations."

These are all for orchestra alone. The remaining two novelties are a song cycle, "The Will o' Dreams," by Eric Coates, and Sir Charles V. Stanford's new pianoforte concerto, introduced at the Norfolk (Conn.) Festival by Harold Bauer, which will have William Murdock, an Australian pianist, as the soloist in London. Eight of the new works will be conducted by the composers.

Prominent among the foreign composers represented in the scheme is a man whom America has come to claim as her own, though he is a native of Alsace. This is Charles Martin Loeffler, who, by some chance, has never yet had a hearing in London. By way of rectifying previous omissions, Sir Henry Wood is going to introduce three of Loeffler's works to the London public—his symphonic poem, "The Death of Tintagiles"; the "fantaisie symphonique" for orchestra and organ, "La Villanelle

du Diable," and a "Pagan Poem (after Virgil)," for orchestra, with pianoforte, cor anglais and three trumpets obbligato.

Debussy is to be represented among the works new to London by the music

Italy will come two pieces, Franco Alfano's "Suite Romantica," and the introduction to Mascagni's "Iris."

As far as German music is concerned there will be no attempt made this year to debar German composers altogether,



Photo © by Underwood & Underwood
France Pays Homage to Composer of the "Marseillaise"

On July 14, the National Festival of France, the nation paid fitting tribute to the composer of the national hymn, "The Marseillaise." The body of Rouget de l'Isle, the composer, was exhumed from its grave at Choisy le Roi and with pomp and ceremony it was conveyed to the Palace of the Invalides. There it was received with fitting honors, President Poincaré of France extolling to the multitude the famous composer who wrote the anthem which thrills a whole nation.

The photograph shows the procession passing through the Arch of Triumph in Paris. The body or remains of Rouget de l'Isle are being borne on the gun carriage. President Poincaré may be seen directly behind the rear wheel of this carriage, following the procession.

he wrote for d'Annunzio's "Martyrdom of St. Sebastien," a symphonic suite, "Spring," for orchestra and piano (four hands), and his first clarinet Rhapsody. Examples of Russian art will embrace Rachmaninoff's symphonic poem, "The Isle of Death," and four orchestral "Miniatures Fantastiques" by Bagrinoffsky, presumably a representative of young musical Russia. For the Belgian school stands Joseph Jongen's "Fantasia on a Walloon Christmas," and from

as was tried a year ago with the result that the Wagner programs had to be restored to meet the public demand. The only restriction made is that no contemporary German composer shall have a hearing.

THE Vienna Court Opera has already started out on the new 1915-'16 season. The date for the unusually early opening was set on Wednesday of this week. Hans Gregor, of course, remains

at the director's post, and again this year there will be but four performances a week.

What the fate of opera in Budapest is to be lies buried in the future. For the time being the tutelary saint of lyric drama is showing marked indifference toward the welfare of operatic art in Hungary. At the Royal Opera in Budapest there was a change of directors made last year, but as the new director was hampered by the contracts he inherited from his predecessor and by the breaches made in the company by military necessities, the new régime was unable to make an auspicious beginning. The house was kept open for only two months, there were not more than two or three performances given each week, and the prices were materially reduced from the normal scale, which had the one advantage of filling the house almost invariably.

The one noteworthy feature of the season was the breaking away from the long-nurtured tradition that no German should be heard at this official Hungarian headquarters of opera. All the old prejudice against the German language has entirely disappeared.

The People's Opera in the same city has fallen upon evil times. During the past year the members of the company have offered a motley assortment of reviews, operettas and operas (mostly French and Italian), merely in the hope of earning enough to support themselves, but the institution has now absolutely collapsed financially. Even a recent revival of Millöcker's "Beggars Student," with Hermann Jadlowker as a star "guest," could not fill the house. The failure of this Volksoper is ascribed to the costly star system indulged in by the management. With its 3,200 seats it is one of the largest opera houses in Europe.

BY way of showing what an amount of trouble has been taken in Russia in matters artistic even in the midst of war's alarms a London writer cites the fact that not long ago there was given at the Marien Theater in Petrograd—another name for the Imperial Opera House—the first performance in Russia of Roger-Ducasse's ballet "Orfeo." This was accomplished only after serious difficulties had been surmounted.

The décor had been designed by Léon Bakst while he was living in Paris some time ago. It was there that he made and completed his sketches for décor, costumes, and so forth, and there they were left when Bakst returned to Russia. To the theater directors it seemed impossible at such a time as this to procure the sketches from Paris. But perseverance triumphed, the sketches duly arrived after a journey of many days, and the production took place.

A FACETIOUS correspondent recently asked a London daily whether it can be true that "German composers swear that they will never again write the chord of the Italian sixth." The reply given was that, as a generalization, there is probably truth in the first three words of the statement.

OPERA producers in search of a novelty "with a punch to it," to use the vernacular of the day, should turn their attention to César Cui's opera, "Mlle. Fifi." That prominent English authority on Russian opera, Montagu-Nathan, referred to this work in the course of a lecture on his special subject in London the other day in such a manner as to arouse a great deal of curiosity concerning it.

Had "Mlle. Fifi" been produced at the beginning of the Russian season, at a moment when feeling against Germany had reached its greatest height, there would have been a sensation that would have brought all London to the box-office, according to Mr. Montagu-Nathan. "At the first performance the conductor would have had his head broken by a flying chair, the orchestra would have lost all their instruments, the actors would have sought internment. The scenery would have been ruined, and the auditorium wrecked."

But, even with "all London" flocking to the box-office, the *Daily Telegraph* observes, the cost of engaging another conductor willing to have his head broken,

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 13]

supplying the orchestra with new instruments, finding another company, painting new scenery, and re-upholstering the auditorium, might not have justified a repetition of the opera. In any case it would seem desirable that no performance of "Mlle. Fifi" should be given in any building not adjacent to a hospital.

During another lecture, on the Russian operatic "gospel," this hyphenated authority made it plain that those of us who have made our first acquaintance with Russian opera through the medium of the "Boris Godounoff" of Moussorgsky have begun our education in this field at the wrong end, being incapable of appreciating to the full the innovations introduced by that composer. It was in Dargomij'sky's "The Stone Guest" that these innovations were first put into effect—the main points being that the voice parts were designed entirely to illustrate the text, while the orchestra score retained its symphonic character—and this work became the keystone of modern Russian opera.

It was further laid down by Dargomij'sky's "gospel" that the voice must

be of more importance than the orchestra, which should not join the spectator in his comments on the drama. The use of the whole-tone scale by Dargomij'sky leads to the conclusion that but for "The Stone Guest" Debussy's "Pelléas et Mélisande" would never have been written.

MORE performances of Rachmaninoff's "Aleko" and Puccini's "Madama Butterfly" (with a native Cio-Cio-San) have been given at the London Opera House for Russian and Serbian relief funds and other war benefits, in addition to the special performances given in aid of the members of the company left without employment with the failure of Vladimir Rosing's venture.

A conductor known to New York from old Manhattan days, Enriquez de la Fuente, who conducted America's first performances of Strauss's "Elektra" for Oscar Hammerstein, made his first appearance in London as the conductor of a special performance of "Cavalleria Rusticana." M. de la Fuente is a Belgian, who was conducting in Antwerp when he was engaged for this country.

Other Belgian artists, notably Auguste Bouillez, a baritone of high repute, and

Oscar Dua, both from La Monnaie in Brussels, have organized a "concert party," as they say in England, for a tour of the English Provinces in aid of the Belgian Red Cross Fund. It is a most comprehensive tour, which will embrace not only the high lights, but also the candle lights—to quote De Wolf Hopper—on the "little-drops-of-water-make-a-mighty-ocean" principle.

MOUTH-ORGANS are a favorite instrument with the soldiers of the British army. Adequate provision as to band music has not yet been made for them, and it has turned out that the energetic campaign a musical weekly published in London, the *Musical News*, has been carrying on for several months has resulted in helping materially to meet a definite need.

A young English officer, who in private life is a musician, after fitting out his company with a band of twelve mouth-organs in readiness for the next route march, explained in a recent letter to a friend that the idea was to have the first section of the leading platoon equipped with mouth-organs in three, or perhaps four keys, which would make a fairly good repertoire possible.

"The funniest thing in the world to march to," he wrote, "is the Russian National Anthem with a counterpoint in ragtime! The other day a fellow in my platoon actually achieved that feat, impromptu, and I know as a fact that he had no musical education whatever. The tune that usually stumps the unmusical Tommy is the 'Marseillaise,' for he invariably cuts a bar or two off the first section, and, of course, it puts out the proper marching (i. e., left foot on first beat of a 4-4 bar). But you can at once tell the unrhythmical soldier from his attempt to sing some triple-time tune on the march. As a rule, however, the average man seems to know a good melody to march to, and takes it out of his music-hall memory with great certainty. The 'patriotic' classics—'Rule, Britannia,' and the like—are never sung, for which thank goodness and the Tommy's almost invariably good taste in music."

MUSICIANS in all the belligerent countries have made a good showing since the war broke out. To afford an idea of the class of men now serving as privates in the Territorial regiments of England the fact is noted by an English writer that one corps alone has two Doctors of Music and six Bachelors of Music in one platoon.

In England, by the way, the male voice chorus in musical comedies is soon to be entirely suspended, for obvious patriotic reasons. Some one has asked, as a consequence, whether the war will have an adverse effect upon the writing of part-music.

J. L. H.

Jacques Cecilien Ungerer, for twenty-two years organist of St. Patrick's Cathedral, New York, returned from France a few weeks ago, where he had served the army in various capacities ever since the war began.



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WILH. AUGSTEIN

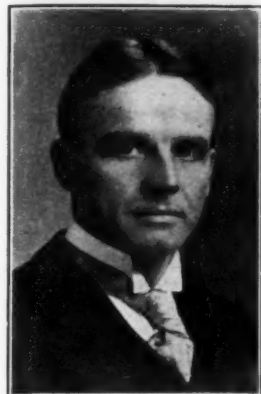
Vocal Studio: Metropolitan Opera House, 1425 Broadway, New York

WHO IS THE GREATEST BARITONE?

Conclusive Decision Impossible in Present Discussion—A Matter of Individual Taste—Can't Compare Singers of Past and Present—Voices Heard in Our Youth Always the Finest—Baritone the Youngest Voice—Italians and Frenchmen Compared

By FRANCIS ROGERS

THE current discussion in MUSICAL AMERICA in regard to the comparative merits of the operatic baritones, past and present, makes entertaining reading, though, for excellent reasons, it leads to



Francis Rogers.

nothing conclusive. First, a preference in the matter of baritones resembles opinions in most, if not all, matters musical, in that it is entirely a matter of individual taste and, as such, subject to no final verdict.

Second, to compare a contemporary singer with one of a past generation is absolutely futile, because of the impossibility of describing accurately in words the sound conveyed to the ear by a human voice. No one can form a reliable opinion of a voice that he has never heard.

Third, it is worth remembering that the greatest singer we ever heard is always one we heard when we were in our first youth, when our powers of enjoyment were at their keenest and our enthusiasms at their freshest. Theodore Thomas heard Sontag and Jenny Lind frequently before he was twenty, and, although he heard all the finest singers of the next half century, always maintained that none of them was worthy to hold a candle to those two great artists. I know some old gentlemen who heard Mario and for them Mario surpasses all tenors since his day. My own mother says Brignoli was the greatest of them all. Lovers of singing, who were young twenty years ago, will never hear a tenor equal to Jean de Reszké, and youths of to-day will never receive so much pleasure from the singing of any tenor as they are now deriving from Caruso's golden tones.

Baritone Hall of Fame

Badiali, Galassi, Del Puente, Lasalle, Campanini, Scotti, Sammarco, Amato, Ruffo, Maurel and Renaud—all these baritones were—some of them, happily, still are—great artists, but who can say finally which name is the greatest. Del Puente is said to have had a tremolo in his voice, Maurel, Lasalle and Renaud all had a tendency to sing flat at times (a rare vice among Italian singers) just as the singers of the present day are not

without flaw, but it is well to remember that no art is perfect; it is the harmonious blending of admirable qualities that makes the great artist.

The baritone is so firmly established in the operatic world that it is hard not to forget that the baritone voice, as distinguished from the bass, is the youngest of all voices. Handel, Bach, Gluck and Mozart, the four greatest composers for voice of the eighteenth century, wrote for bass only. Even the rôle of *Don Giovanni*, which now is always sung by a baritone, can be sung by any bass who has easy control of his upper D. Rossini, who overturned so many traditions a hundred years ago, seems to have been the first composer to recognize the value of the baritone voice, and in his two best remembered operas, "Il Barbiere" and "Guillaume Tell," wrote first parts that no bass could encompass.

Bellini's Two Basses

Bellini had at his disposal two basses of superlative merit, Lablache and Tamburini. So far as one can judge from the records and traditions, Lablache is comparable in natural gifts and accomplishments with Edouard de Reszké, Tamburini with Plançon. It is small cause for wonder that Bellini preferred to write for these exceptional voices, especially as no great talent had yet been discovered among the baritones. In connection with Lablache and Tamburini, an old story is worth repeating. The famous duo "Suoni le Trombe" in "I Puritani" was written by Bellini for these two singers. So great was the power of Lablache's voice that he was known as "the human ophicleide" and Tamburini's was nearly, if not quite as sonorous. After the first performance of "I Puritani" in Paris, Rossini, writing from there to a friend in Italy about the new opera, said: "As for the duo for two basses, I need not describe it to you, for undoubtedly you yourself could hear it across the Alps!"

"Eri Tu" Greatest Baritone Aria

Donizetti recognized the value of the baritone voice and wrote freely and well for it, but it was with Verdi and Wagner that it came into its own and was treated as a voice entirely distinct in its essential qualities from the bass. The greatest of all arias written for baritone, "Eri tu," from "Il Ballo in Maschera," is entirely outside the compass of any bass. It was Jean Faure, the French bass baritone, for whom "Dinorah" and "Hamlet," as well as Gounod's *Méphisto*, were written. Victor Maurel and Jean Lasalle were the legitimate successors of fame in French opera and Maurel had

IN ORDER TO FILL ALL HIS DATES

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has consented to play five times a week. For example, here is a week of bookings:
Philadelphia, Wilkes-Barre, Binghamton, Utica, Ithaca.

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the added honor of being the creator of Verdi's *Iago* and *Falstaff* in their original Italian production. Maurel's long career of some thirty-five years, brought him down to the hey-day of Maurice Renaud, whose splendid impersonations are still fresh in the memories of New York opera-goers.

It is not the object of this somewhat discursive article to award the prize of song to any one singer; I hope I have made it clear why this cannot be done satisfactorily, for more than a part of the critics of one generation. But I am rash enough to generalize to the extent of saying that the best French artists are inferior to the best Italian in the matter of vocal gifts, but superior in the elegance of style and the art of impersonation. The French art is the more self-conscious; the Italian more spontaneous and fervid. To a Frenchman Renaud is more satisfying than Ruffo, although an Italian would not hesitate in declaring Ruffo the greater artist. We Americans, being neither French nor Italian, can enjoy both and may, perhaps, formulate a wish that Renaud had had Ruffo's voice, or Ruffo Renaud's artistic ambition and intelligence.

ANN ARBOR CHORAL DÉBUT

Summer Union Becomes Permanent Part of Community Life

ANN ARBOR, MICH., Aug. 12.—The summer choral Union of 100 voices under Kenneth N. Westerman, assistant conductor of the University Choral Union, made its début in Hill Auditorium last evening when it contributed Gounod's "Gallia" in the last in the series of seven recitals given complimentary to the summer school students of the School of Music, the University of Michigan and the community in general. The results were so successful that it has been definitely decided to make the Summer Choral Union a permanent organization and next year to undertake a more pretentious program.

Ada Grace Johnson did the soprano rôles ably. The work was given with excellent organ accompaniment by Earl V. Moore, head of the organ department of the University School of Music.

The last part of the evening's program was taken up by several members of the faculty, including the Westerman Male Quartet, consisting of Kenneth N. Westerman and Walter Scott Westerman, tenors, and Harry Carlson and U.

Stanley Wilson, basses. In a group of songs by Nora Crane Hunt, contralto, of the vocal department, her lovely voice appeared to advantage, and a group of piano numbers by Albert Lockwood, head of the piano department, was enthusiastically received.

* * *

On Wednesday evening, Aug. 4, the sixth complimentary concert was given by Grace Davis, soprano, of New York, who appeared as guest soloist in two well sung groups of songs. Frances Louise Hamilton appeared capably in the rôle of piano soloist. Nell B. Stockwell played the accompaniments effectively for Miss Davis. C. A. S.

BONNET ILL IN WAR CAMP

Noted Organist and Edmond Clément in Same Place at Front

William C. Carl has received a letter from Joseph Bonnet, the distinguished organist of Ste. Eustache, Paris, written from the front. Mr. Bonnet has not been heard from for a year, as he was summoned for service at the beginning of the war. At the present time he is in good health and spirits, having recovered from a severe illness. His brother has unfortunately been killed at the point of the bayonet. Edmond Clément, the tenor, is in the same camp with M. Bonnet. With this letter came one from Maurice Aliamet, son-in-law of the late Alexander Guilmant, saying that M. Bonnet had not been heard from. Dr. Carl can therefore write to Paris and give the news from America which cannot now be obtained in France.

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New York, August 21, 1915

OUTLOOK FOR AMERICAN CONDUCTORS

The outlook is said to be discouraging in Germany for those who have chosen conducting as a profession. Over a hundred candidates presented themselves to fill the post of conductor of an unimportant German orchestra. The German musical press warns young people against the profession.

The outlook in this respect is presumably not more discouraging in Germany than it has always been in America, though here it is not overproduction that is the cause, but lack of opportunity. There would seem to be an almost insurmountable prejudice against giving any American an important conductor's post in this country. In support of this prejudice there is only one argument of any validity, and that is a rather strong one—that one cannot find American symphonic conductors of experience.

Now that German conductors cannot find posts in their own country, they will very likely turn to America. To the usual difficulty in the way of the American conductor—lack of opportunity for experience—there would then be added another in the form of an intensified competition.

While we in America will welcome all good musicians from all lands, it behooves those Americans who are aspiring to the baton to take active measures to instruct themselves in their profession. Symphony and opera are painfully scanty, to be sure, and the places practically all filled, with slight hope for any American even if there should be vacancies.

Community enterprises, choral and orchestral, are the order of the day, and American musicians are, or should be, close to American communities. This is the one present way forward for American conductors.

EDUCATIONAL FOLKSONG HIATUS

It was a true note that Mme. Helen Hopekirk struck in a recent interview in MUSICAL AMERICA when she recommended a broader attention to folksongs as a fundamental factor in early musical education.

Folksongs are to music what nature is to life and art generally. The child learns stars and flowers, butterflies and clouds, before it learns theories of the universe or ideal developments in art. Thus it grows sanely upon a sane foundation. In life and art, fly off as often as we may on tangents and aberrations, we can always return to the Great Mother, the ever sane, for new strength and health. But if we have not in the first place learned well that great source of sane and beautiful life we will likely later on find ourselves to have wandered hopelessly amuck in a pathless tangle of theories and artificialities.

Picture such an extreme case as a child who never saw the country, and who should be reared upon nothing but the work of the ultra-modernists in art, or, for that matter, upon nothing but highly matured and elaborated art generally. Such a thing would represent the summit of educational tragedy. Fortunately, in the natural course of things it is practically impossible for such an aberration to occur.

On the other hand, since folk-music is the primitive, spontaneous nature-element out of which all highly organized musical art arises, why should our musical educational system be deficient in the presentation which it makes of this element to the child? That it is deficient in this respect is plain. How few persons, even among musicians themselves, have anything more than the merest smattering of knowledge of the folksongs of the world, or, worse still, of familiarity with them. In how many cases, where a knowledge of folk-song is found, a person has a familiarity with the folksongs of only a single country.

Our whole sanity of musical art in America depends upon our contact with nature, our immersion in the primitive, the simple and sane. Our whole catholicity of taste, our extent of horizon, depends upon a sympathetic and intelligent attention to the music and musical quality of every country of the world.

The folksong of the world is the great and sole beginning of this sanity, this nature-element, this variety of national and racial quality in music. Whoever is concerned with the musical education of the child should consider whether we should not definitely enlarge our scheme of early musical education to include the familiarizing of the child with the folksongs of all races and nations.

WHY NOT?

Why not have the United States make "Dixie" and "Stars and Stripes Forever" its "official" marches, following the suggestion of the California Music Teachers' Association? It probably wouldn't do them any harm at all.

Even when laboring under the burden of official designation, the insouciant strains of "Dixie" would in all probability ride the eager air as buoyantly and impudently as they do without that deterrent; and the "Stars and Stripes" would be no less irresistibly impelling to the feet.

The difficulty in the way of procuring this official action will be to make the matter pass muster when it comes to final analysis on the part of those responsible for the official action. Why two official marches? Because to offer the honor to the stirring Sousa tune alone would be to evoke a storm of protest from the many who must believe that "Dixie" rightfully holds first place. Why launch the matter at all—since it is not plain that Uncle Sam has been pining for an "official" march? Because not to do so would take away the opportunity of offering Mr. Sousa a pretty compliment.

But has the compliment not already been paid to the "March King" in the unanimous national accord with which he has been given that title, and in the enshrinement of his stirring tune in the hearts of the people? And is not the compliment somewhat marred by the necessity of forcing the composer into an unnecessary and obnoxious comparison with the author of "Dixie," to whom he must necessarily give first place? And do not the promoters of this idea drive into the first place a tune too short to be constituted the official march of any nation? Which of the two is to be given actual "official"

preference? If neither, then we are without one definite "official" march, and might as well have half a dozen. What of poor old "Yankee Doodle"? What of "John Brown's Body" and "Marching Through Georgia"? However, why not let the national government "officialize" the proposed tunes? As we said, it probably won't hurt them.

PERSONALITIES



American in Pavlowa Opera Troupe

An American singer who will be a member of the opera company that is to accompany Mme. Pavlowa next season is Thomas Chalmers, the popular baritone. In the above picture Mr. Chalmers is seen with his baby daughter, who is evidently trying to find out "what makes the noise?"

Toscanini—One of the pallbearers at the funeral of the late music publisher, Ricardo Sonzogno, was Arturo Toscanini, the distinguished conductor of the Metropolitan Opera.

De Moss—Mary Hissem de Moss, the popular soprano, has been spending the summer in the mountains of West Virginia. This month she is visiting friends in Ohio and Kentucky.

Bachner—Louis Bachner, who, as will be remembered, took over the work of the late Frank King Clark in Berlin, is spending his vacation as the guest of Christian Sinding, the well-known Norwegian composer, at the latter's home at Aagaardstrand, on the Christiania Fjord, Norway.

Spalding—Under the patronage of some of the most prominent members of the Jersey coast summer colony Albert Spalding will give a recital on Friday evening, Aug. 27, the proceeds from which will go to the wounded Italian soldiers in the American Convalescent Hospital in Florence, Italy.

Zoellner—The members of the Zoellner Quartet all have their hobbies. Joseph, Sr., enjoys fishing, especially for trout; Antoinette in spare moments studies singing; Amandus has the caricature mania, and Joseph Zoellner, Jr., disposes of his spare moments by reading. As an ensemble they indulge in croquet and billiards, in which Mrs. Joseph Zoellner, Sr., joins them also.

Gatti-Casazza—Contrary to his usual custom, Giulio Gatti-Casazza, general manager of the Metropolitan Opera, will return to America during the middle part of September and will then bring to maturity his plans for the coming opera season. Prior to the season's opening Gatti-Casazza will spend his time at the home of his wife, Frances Alda, at Great Neck.

Veryl—Marian Veryl, the soprano, who will make her New York debut early next season, studied originally for the theatrical stage. She was seen in a play by one of the most influential New York theatrical managers, who immediately made her an offer to become connected with one of his theaters. Parental opposition resulted in Miss Veryl's decision to devote her studies exclusively to music and she has developed a remarkably beautiful voice. Following her studies in Paris she came to New York the latter part of last season.

Alexander—Mme. Hudson-Alexander, the soprano, is at present near Lovell, Me. She has taken a cozy cottage in the woods and is playing at housekeeping. "I love to cook and rig up all sorts of meals," she writes her manager, Loudon Charlton. "I really think I have a talent for it, and my husband's appetite convinces me that he thinks so also. I insist that no one can make better bread or pies than I. There is one drawback, however. I do not enjoy washing dishes, so I fear that after all I have at least a touch of the artistic temperament."

POINT and COUNTERPOINT

NEVER was there a musical yarn which has undergone such re-hashing as the one concerning the hurdy-gurdy man to whom Mascagni demonstrated the proper tempo in which to play his much-murdered Intermezzo and who later displayed the sign: "Pupil of Mascagni."

The story appeared later with Sousa as the central figure. And now it is Paderewski, as we read in a Virginia paper, who heard the distortion of a Chopin nocturne from within a house which bore the sign: "Miss Jones. Piano lessons 25 cents an hour." The great pianist tarried long enough to correct her mistakes, and later the sign read:

Miss Jones. Piano Lessons \$1 an Hour.
(Pupil of Paderewski)

Verily, there is nothing new, etc.

Mary—Mrs. Delaney says her little girl has learned to play the piano in no time.

Alice—Yes, I heard her playing just that way the other day.—"Life."

We'll certainly have to start the excavating for that school of musical appreciation for proofreaders. C. B. Gilbert of Philadelphia calls our attention to this from a concert program in the Catskills:

V. Excerpts from Cavalleri Rusticana, Wagner.

While W. C. Adams of Oklahoma City observed this in a theater "ad" in the Atlanta Constitution:

Anvil Chorus, "Il Trovatore," Mascagni

"What makes you think that Eloise will be successful as an opera singer?"

"She has the soul of an artist and the perseverance of a book agent."

"Musicians should wear squeaky shoes,"
Remarked old Mr. Bowles;
"Then they could say in truth that they
Have music in their soles."
—Louisville "Post."

Along comes another Rafael Joseffy anecdote, from Charles Imerblum of Port Chester, N. Y. While he was taking a lesson last season in Joseffy's apartments, the master related that he had talked with de Pachmann in New York one day and had said to the latter:

"You should have heard Tausig play Chopin's Etude in double notes! Technically wonderful, but forgetting that side of it, he played it like a God, so lightly and brilliantly spiritualistic and not machine-like—although you play it beautifully also."

De Pachmann, although he had previously said it was much to his regret

that he had not heard Tausig, thereupon exclaimed:

"No! You should hear how I play it. Tausig played it like a machine and I play it like a God!"

He—"What's the matter with your church choir? They don't seem to pull together."
She—"Well, the tenor's in love with the soprano, who is in love with the basso, who is deeply infatuated with the alto, who loves the tenor, but is married to the organist!"—Judge.

"Your prima donna seems somewhat disturbed this evening," said a friend to the impresario as they watched the entr'acte curtain calls. "What's the trouble?"

"She got only nine bouquets to-night," was the answer.

"Gee whiz! Weren't nine enough?"

"No. She paid for ten."

When Oscar Hammerstein was making arrangements for his season of comic opera at the Manhattan Opera House a warbler named Aurelia Henn secured from him, after diligent scratching, an appointment to hear her sing, says the New York Telegraph. At the fated hour he was in his private room, and his music director came up to him and said: "Miss Henn is on the stage, Mr. Hammerstein, and has begun to cackle."

"Does your daughter play the piano by ear?"

"No. She uses both hands and both feet. But I don't think she has learned to use her ears."

A writer in the *Music News* tells of a piano teacher who one morning informed a pupil that she had been very busy composing.

"And what did you compose?" she was asked.

"Vell," she said, "I begin him a scherzo, but he comes out a waltz."

The girl who objected to our offering so many quips about the girl who sings (or plays) badly, may skip the three following:

"While my daughter was playing the piano last night a gentleman knocked at the door and asked to be allowed to give her a dollar."

"Was he such an ardent music-lover?"

"No; he said he merely gave it as a thank-offering because he didn't live next door to us."

Father, in his den, heard a fearful racket emanating from the direction of the piano.

"Jessie," he called, going to the head of the stairs and dropping his voice over the banisters, "what in the world are you doing down there?"

"I am practicing, papa," answered the sweet young child. "It is the 'First Footsteps in Music.'"

"All right," was the weary rejoinder of father as he returned to the den, "but, for mercy's sake, don't step so heavily."

"I hear your daughter Hattie has developed into a grand singer. Her education must have cost you a lot of money."

"Yes, it did, but I've got it all back."

"Indeed?"

"Yes, I've been trying to buy old John Trotter's house next door for years and he wouldn't sell it. But since Hattie has come home they've sold it to me for half price."

Little Nell, whose mother was studying voice, was asked by a neighbor how her mother was getting along.

"Just fine," the little one answered; "she goes up and down just like a fire whistle."

Friend—"I suppose, Professor, success came to you slowly?"
Prof. Pounder—"Ach, so slowly! It was hard for me at first to conceal my opinion of my pupils' playing!"—Puck.

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Too Much "Archeetector" in Score of "Fairyland"

Listening to Horatio Parker's "Fairyland" music called to Havrah Hubbard's mind, as he relates in the *Opera Magazine*, a morning when, passing down Huntington Avenue in Boston, he overtook two workmen who were commenting upon the Christian Science Church. One evidently was not so much impressed by the structure as his fellow thought he should be, and just as Mr. Hubbard passed, the impressing friend said: "Yis, but for Hiven's sake, man, jist look at the archeetector on it!" So it is with much of the score of "Fairyland," says the writer. There is so much of musical "archeetector" on it that the seeker for

musical enjoyment and beauty ends by wishing that Mr. Parker had known a little less, or else had forgotten to be quite so clever.

Kansas Association Issues "Blue List" of State's Teachers

WICHITA, KAN., Aug. 1.—The State committee of the Kansas State Music Teachers' Association is getting out a book entitled the "Blue Book of Kansas Musicians." It promises to be quite interesting, inasmuch as it is a rather novel idea. It has a list of all the accredited music teachers in it of the State, also the outlines of the course that they are to follow. It is to be published this month.

K. E.

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OPERA "AL FRESCO" STIRS MINNEAPOLIS

Performances at Lake Harriet Bring Results of Lasting Value

MINNEAPOLIS, MINN., Aug. 11.—Owing to a painful accident to Dr. Edmond Kraus on the evening before the date of the seventh operatic concert at Lake Harriet, the popular tenor was unable to appear as scheduled. The program, which was to have been made up of excerpts from Wagner operas only, was rearranged to present Meta Schumann in a waltz song of her own composition, "The Joy of Life," and to give Harry Phillips two additional appearances. Massenet's "Hérodiade" Aria, the "Vision Fugitive," and Gounod's song, "The Calf of Gold," were added to the "Tannhäuser" excerpt already programmed. In all of his numbers Mr. Phillips excited admiration from the vocal standpoint.

Distinct enunciation and a carrying power which does not detract from the sweetness of the tone quality have made it possible for Mr. Phillips to overcome with remarkable success some very unfavorable conditions incident to arrangements which, although creditable to the

management in consideration of a first season, are not conducive to satisfactory results from the standpoint of artistic production.

Particularly, should this be borne in mind in judging of the work of Director Joseph Sainton, whose ideals, and ideas, even, are a long way from finding expression in the results he is able to get from chorus and orchestra. Held to a limited and surprisingly small number of rehearsals, combating crowded stage accommodations and poor acoustics, he is still getting some praiseworthy effects from the standpoint of an out-of-door performance and making a splendid start in the race for better things. In the minds of the more thoughtful, it is the "doing," rather than the immediate result, that counts at this time.

And it must not be gainsaid that the "doing" is attracting large numbers of people whose satisfaction finds expression in formal applause from the roof garden, in the "honking" of the automobile horn from the plaza below and in ecstatic exclamation from the flotilla of canoes which surrounds the pavilion.

The setting was unusually beautiful on the occasion of the last concert. This, although possibly considered irrelevant to the idea of a formal program, "has to do with Apollo" in a very real sense, since, under conditions when the relaxed populace is free from business or domestic pressure, music exercises its influ-

ence upon susceptible nature and becomes a part of life. It is this very atmosphere which, in years past, we have been exhorted to believe hovered over "foreign" countries only, that finds hospitable entertainment at Lake Harriet every Friday night, and this means in time the support of important musical organizations, civic or private, as necessary to life.

From this standpoint the discrepancies of the chorus last Friday night, especially of the men, whose responses to the baton were tardy enough, left much to be said of an encouraging nature in connection with the performance of the Introduction to the Third Act and Bridal Chorus from "Lohengrin," the "Spinning Chorus" from the "Flying Dutchman," and "Hail, Bright Abode," from "Tannhäuser." Mme. Bessen's "Senta's Ballad" from "The Flying Dutchman" was full of spirit and took well.

F. L. C. B.

An evening of music was given at the Presbyterian Church, Stamford, Conn., on Aug. 2, by Liza Delhaze Wickes, pianist; Kathryn Krymer Worcester, contralto; C. J. Heermance, organist, and E. B. Squires, accompanist. Ariadne Holmes Edwards's popular song, "God Bless You, My Dear," was sung by request.

Prof. L. O. Emerson, the composer, of Boston, observed his ninety-fifth birthday recently at his home in Hyde Park.

WORLD'S FAVORITE MUSIC

Sousa Compiles List as Result of His
Observations on Tour

"Tannhäuser" (Wagner).
Sextet from "Lucia" (Donizetti).
"Stars and Stripes Forever" (Sousa).
"Blue Danube Waltz" (Strauss).
"Carmen" (Bizet).
"William Tell" (Rossini).
"Poet and Peasant" (Suppé).

In the order given above, John Philip Sousa names the numbers he considers to be the most popular music in the world. This is not merely an impression of the noted bandmaster, but is the result of careful computation which he has made from the requests that he has received throughout his world tours, records the *Spokane Daily Chronicle*.

Incidentally, Sousa does not agree with many great musicians as to what constitutes "popular" music. "Pieces like 'Has Anybody Here Seen Kelly' or 'Everybody Works But Father' are not popular music in my estimation," he declares. "But a work like 'The Blue Danube Waltz,' which the music-lover can enjoy over and over again and which is demanded of every musical organization that plays, no matter where—that is the really popular music."

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VIOLINIST BOURSTIN TRIES THE "AUTO PED," NEW FORM OF TRAVEL



Arkady Bourstin, Violinist, on His "Auto Ped"

Though he has been playing in concerts at Spring Lake, N. J., and Brookfield Center, Conn., this summer, Arkady Bourstin, the popular violinist, has also enjoyed moments in which he has been able to rest from his winter's work.

Among his diversions this summer is the new form of locomotion, called the "Auto Ped," which he is seen mounting in the above snapshot at the home of Conrad Hubert on Long Island. The "Auto Ped," Mr. Bourstin declares, is fascinating, requires little or no effort, as it goes by gasoline power. One can travel as long a distance as fifty miles on it. The invention is not yet on the market, but it is said that it will soon be among the most popular of sports.

Rothwell's Studios to Be Located at His New York Residence

Walter Henry Rothwell, the well known orchestral conductor, who will open a school in New York this season, has decided to have his studios in his residence, corner of Ninety-seventh Street and West End Avenue, instead of Carnegie Hall, as was formerly announced. Mr. Rothwell is of the impression that by having students come to his home he can give them more individual attention than elsewhere.

Mr. Rothwell is now spending his vaca-

tion at West Booth Bay Harbor, Me. He will return to New York, Sept. 15, and will be ready to begin work by Oct. 1. The nature of his school will be to instruct those musicians who intend to take up orchestral and operatic conducting. He will also take a few advanced pupils. He will be assisted by his wife, Elizabeth Rothwell-Wolff, a singer who is well known to American concertgoers.

RECITAL AT VIRGIL SCHOOL

Emma Lipp Appears to Advantage in Second Summer Program

The second recital of the summer school session at the Virgil Piano Conservatory, New York, was given on Thursday by Emma Lipp, one of Mrs. Virgil's young artist-pupils. Miss Lipp's playing was notable for its excellence of musicianship. She played the "Polonaise" by MacDowell in the most comprehensive fashion. Even in the most intricate parts the melody remained clear and firm. In "Le Caprice," by Mrs. Virgil, Miss Lipp brought out its charm effectively.

The audience was interested in illustrations of the Virgil method given on the Tek. In the group following the technical illustrations, two more of Mrs. Virgil's latest piano pieces appeared. They were entitled "La Tendresse" and "An Old Love Song," and Miss Lipp's musical feeling and mastery of technique, guided by Mrs. Virgil's conception of the work as composer, produced the most pleasing results. In sharp contrast followed the Prelude in G Minor by Rachmaninoff, which Miss Lipp played in a military spirit. Miss Lipp displayed her finest abilities in a Chopin Etude and the E Major Nocturne. She closed stirringly with the Tenth Rhapsodie of Liszt.

Mrs. Virgil opens her fall term on September 27.

RECITAL AT GREENE SCHOOL

Bourstin in Brookfield Program with Mrs. Greene and Mr. Tweedy

The dedication of Hillcrest Hall at the Brookfield Summer School of Singing was an event of considerable importance in the annals of that institution. Dr. George Coleman Gow, the dean of music at Vassar College; Arkady Bourstin, the popular violinist of New York, and Donald N. Tweedy, also of the Vassar musical staff, contributed to the success of the occasion.

Dr. Gow reviewed the growth of the school from its inception, and emphasized the importance of the happy combination of the man and the idea, the man in this case being Herbert W. Greene, and the idea, a summer home

Philadelphia Musicians on Their Summertime Vacations



Mr. and Mrs. Ralph Kinder, Marie Stone Langston and Emily Stokes Hagar (reading from left to right)

PHILADELPHIA, Aug. 14.—The accompanying pictures show several of Philadelphia's leading musicians, enjoying their summer outings. On the right are Marie Stone Langston, the contralto (left), and Emily Stokes Hagar, soprano, on the beach at Ocean City, N. J., where they are singing each Sunday during the summer in a notable choir of Philadelphia soloists, under the direction of Henry Gordon Thunder, the other members of the quartet being Oswald Blake, tenor, and Frank Conly, bass. Both Miss Langston and Mrs. Hagar have made a number of appearances in grand opera rôles (in concert form) with Wassili Leps and his symphony

orchestra, at Willow Grove, the past two weeks.

The other photograph shows Ralph Kinder, the organist and composer, organist and choir director of the Church of the Holy Trinity, this city, and Mrs. Kinder, at Bristol, R. I., where they go for a sojourn every summer. Mr. Kinder, after attending the organists' convention at Springfield, Mass., has been "practically living in an automobile," as he writes to the MUSICAL AMERICA representative, having visited Albany and Saratoga, and thence to Rhode Island. With his family he will motor to the Jersey Coast and the Poconos the latter part of this month, returning to Philadelphia early in September.

for students which would afford equal opportunities for musical work and healthful recreation.

The topic for the evening's discussion by Dr. Gow was "The New View of Harmony," in which he impressed the student body with the importance of avoiding the pitfalls attendant upon bias and conservatism, and keeping abreast of the rapid evolution of the art. The new hall and its appointments were favorably commented upon and its acoustics thoroughly tested by the following program:

The following program of violin music was given by Arkady Bourstin, assisted by Mrs. Caia Aarup Greene and Donald N. Tweedy:

Sonata, César Franck, Mr. Bourstin and Mr. Tweedy; prize song, Wagner, "Liebesfreud," Kreisler; Legend, Burleigh; "The Village Dance," Burleigh; Pavane, Ravel; Menuett, Porpora-Kreisler; Prelude ("Cyano"), Damrosch; "Tambourin Chinois," Kreisler.

Mr. Bourstin and Mr. Tweedy gave a brilliant performance of the Franck sonata, Dr. Gow commenting especially on the interpretation of the recitative of the sonata. Mr. Bourstin's warm, luscious tone made a magnetic appeal to the auditors, who were aroused to enthusiasm over the fineness and distinction of the artist's playing. Mrs. Greene's accompaniments were played in an interesting and musicianly manner.

Miss Hardeman in Maine Concerts

BANGOR, ME., Aug. 12.—Florence Hardeman, violinist, is having an active summer, for on Aug. 2 she appeared in a recital in Bangor, and on Aug. 18 Miss Hardeman appeared at the Chautauqua given at Northport. Her accompanist was Mrs. Ralph L. Flanders of Boston. The other artists who appeared on this occasion were Mrs. Alice Huston Stevens, soprano; Edwin Elahre, pianist, and F. Morse Wemple, baritone. On Aug. 19 Miss Hardeman appears in Cherryfield. On Aug. 20 Miss Hardeman will ap-

pear in Ellsworth, at the residence of Congressman and Mrs. John A. Peters in a recital given for the benefit of the Village Improvement Society. Her accompanist will be Mrs. Neil Newman of Bangor.

Installation of the new memorial organ in St. Luke's Episcopal Church, Worcester, Mass., is nearing completion and will be used for the first time early in September.

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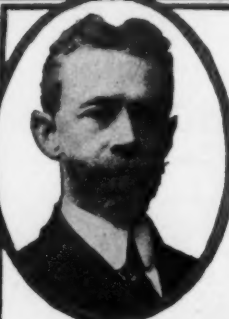
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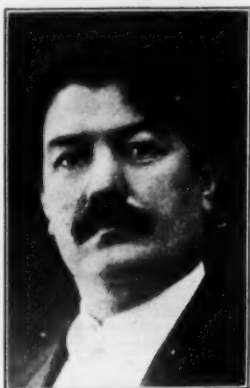
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PHILADELPHIA, Aug. 6.—Among the several prominent Philadelphia musicians who are spending the summer months at Atlantic City is Ludwig Schmitt-Fabri, the dramatic tenor and vocal teacher, who is combining the pleasure of frequent dips in the ocean with the business of working out some scores and making plans for the coming season. Mr. Schmitt-Fabri came to Philadelphia five years ago, from Europe, to conduct the opera at the German Theater, and, notwithstanding the handicaps under which he labored, made a success which won him the admiration of a large number of local music lovers.



Ludwig Schmitt-Fabri

Among the operas that he first brought out here was "Sarrona" by William Legrand Howland, whose death occurred recently. After the presentation of this opera at the German Theater, Mr. Schmitt-Fabri revised the score, and the following summer it was given as a two-act opera under his direction at the Opera House in Bergamo, Italy, and also at the Teatro Malibran, in Venice, for a number of performances, with pronounced success. During the season of 1913, he was in San Francisco, as conductor of light opera with the Vienna Opera Company. Being urged by some of his friends to return to Philadelphia, Mr. Schmitt-Fabri opened a school of opera and voice training here last year, and has since been occupied with this work. Among his other activities, he acted as conductor

for the Behrens Opera Club in its production of Mozart's "The Magic Flute," at the Academy of Music last November, and to him was due much of the success of the performance.

Before coming to this country, Mr. Schmitt-Fabri had a distinguished career in Europe. He received his first musical education at the Koenigliche Musikschule at Wurzburg, and also in Munich and Milan. In Milan he had the advantage of association with Francesco Lamperti, Senior, and studied with him intimately in San Remo and at his villa at Cernobbio, on Lake Como. Later, he studied with the great *gesangsmeisters* Dr. Gunz, at Frankfort-on-the-Main, and Röss, at Vienna. In Freiburg, Mr. Schmitt-Fabri was for three years the principal dramatic tenor at the opera there, being the first to sing the rôle of Siegfried in that city, and later he was engaged at the opera houses in Cologne, Pressburg (Hungary) Augsburg (Bavaria), and at the Court Theaters at Coburg and Rudolstadt Sondershausen, as dramatic tenor and conductor for concert and opera.

Mr. Schmitt-Fabri has not much sympathy with the so-called "voice specialists" and self-confident vocal instructors that accept pupils in whom it is impossible to see any promise of future development and success.

"May I be privileged," says Mr. Schmitt-Fabri, "to express my appreciation of the work that MUSICAL AMERICA is doing for music in America, and, especially, of its efforts to have peace among the members of the musical fraternity, in which many nationalities are represented? I have friends that are German, Russian, French and Italian, and others that belong to the other nations at war, and I do not think political issues should be permitted to divide us, who are bound together by music."

ARTHUR L. TUBBS.

UNEARTH BURIED MANUSCRIPT

Work of Merit Discovered in Bellevue-Stratford's Foundations

PHILADELPHIA, Aug. 8.—Workmen demolishing the brick work in a miniature vault in the sub-basement of the Hotel Bellevue-Stratford, this city, happened across a manuscript wrapped in newspaper. The composition, which bore the unfamiliar name of Alfred Staccio, was taken to J. M. Frazier, the hotel's manager, who called in Uriel Davis, musical director at the hotel, to examine the unusual find. The work bears the date, March 24, 1904, which induces the theory that its composer was a workman in one of the bricklayer gangs which worked upon the hotel when its construction was begun.

The composition was played recently by the hotel orchestra and called forth appreciative comment. It is believed that the composer was unable to dispose of it at the time he wrote it and, discouraged by rejections, consigned it to the miniature vault constructed by his own hands. If he can be found, both Mr. Frazier and Mr. Davis are confident that they can obtain for him a substantial amount of money for his rights in the composition.

Mr. and Mrs. Clarence Richter Spending Vacation on Long Island

Clarence Richter, tenor, and Jeanette Lovell-Richter, his former teacher and now his wife, have just left New York for a vacation at Amagansett, L. I., for the rest of August.

RECITALS BY MISS CLOSE

Mezzo-Soprano Wins Praise in Ashland and Mansfield, Ohio

Grace Renée Close, the American mezzo-soprano, gave the following program at recent recitals at Mansfield and Ashland, Ohio, and on both occasions her work was well received:

"My Heart Ever Faithful," Bach; "Creation Hymn," Beethoven; "Du bist die Ruh," Schubert; "Widmung," Schumann; "Wenn ich Früh in den Garten geh," Schumann; "Sapphische Ode," Brahms; "Farewell, ye Hills" ("Jeanne d'Arc"), Tchaikovsky; "Allerseelen," Strauss; "Zueignung," Strauss; "Chanson Indoue," Rimsky-Korsakow; Habanera ("Carmen"), Bizet; "Early Morning," Peel; "Cry of Rachel," Salter; "Last Dance," Harriet Ware; "Call Me No More," Cadman.

Miss Close is engaged to appear in recital at Bucyrus, Nev.; Ada, Lorain, Lancaster, Cincinnati and Akron, Ohio, and McKeesport, Pa., during the last week in September and the early part of October. Miss Close's bookings for the coming season will take her almost to the Pacific Coast.

Kreisler and Schelling Give Beethoven Recital in Bar Harbor

BAR HARBOR, ME., Aug. 11.—A Beethoven sonata recital, arranged by Howard Sturges, was given at the Building of Arts this afternoon by Fritz Kreisler, violinist, and Ernest Schelling, pianist. The recital drew a large attendance from the cottage colony.



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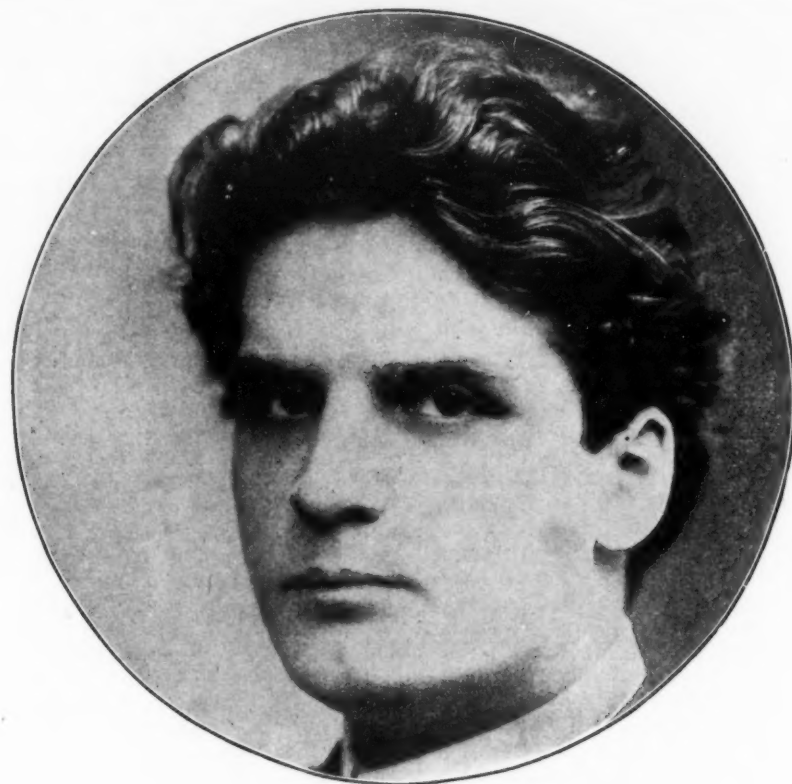
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Amter, Composer, Unburdens Himself!

To the Editor of MUSICAL AMERICA:

Possibly you are wondering what I am doing and to what extent I am endeavoring to reach the goal I set myself several months ago at your suggestion—the writing of a one-act opera.

Well, this goal will have been attained three times over in two or three days. That is to say, I am finishing a third opera and shall immediately embark upon a fourth one, for which the book and thematic material are all on hand. I have two more libretti which I shall also set to music before orchestrating the whole batch, which will take me about three years.

The reason for my doing things in this way is as follows: The first of these three operas turned out to be of too big a nature to please either Metropolitan audiences or directors—perhaps the latter not in their artistic, but their commercial, capacity, and it is this last-mentioned feature which is all-deciding at that institution. I thereupon sat down and wrote another book and determined to turn out "lighter" music. The development I passed through in the first opera simply pushed me along in the opposite direction, and the opera proved to be, if anything, more complicated. Both of them are melodious, but, of course, not to ears that "see" beauty and hear melody in Italian airs only. (I will speak about this later on.) Nothing daunted, I began a third one, and, although to my mind it is by far the finest, it is likewise the most complicated.

I have come to a realization of the futility of trying to write music of any style or degree of depth or difficulty. It is possible that in every artist is the latent capacity to create works of a nature opposite to what he generally produces. If, however, that latent faculty is not given free wing, but is subjected to force, the result will be abortive. And I shall not be so foolish as to waste artistic effort on an aim of this kind. I shall put the best I am capable of into each work—then I can back it up with my whole artistic nature. I can fight for it with the tenacity of an artist. I am resolved, therefore, Metropolitan or no Metropolitan, an American opera house or none, I shall go my way.

The libretti of the remaining two operas (all of them—the six—are of my own manufacture) were written in the heat of great social phenomena, and I shall set to work at them immediately.

Comprehending the great restrictions under which an opera composer labors in this country with, at present, but one opera house open—or better said, closed—to him, viz., the Metropolitan, I have begun to compose in German, since that will open up a far bigger field for me, particularly as I am on very good terms with several directors abroad. It is a shame, however, that an American composer has to write in a foreign tongue. Then, again, realizing the opposition of the Metropolitan to English, it is a shameful procedure to resort to such a subterfuge in order, possibly, to obtain a hearing at the Metropolitan. And who knows but that the present war has created greater animosity there against German even than against English! Well, as they will: I shall simply go my way.

You remember you advised me, in order to procure a hearing at the Metropolitan, to first submit my opera to several prominent and competent musicians, and if they pronounced it good, it might be examined at the Metropolitan.

I have been here over a year now. I have had intercourse with several so-called "prominent," nay, even "eminent," "celebrated" New York musicians, and their unmusicality, inartistic, narrow-minded, bigoted attitude; their amateur bias; their cramped national spirit; their lack of understanding of what they are not accustomed to; their inability or lethargy; their damnable superciliousness, are such that no opera of mine will ever reach their hands—at least, not for examination, perhaps later for their study and elevation.

I did not approach these gentlemen as an impostor. I had the statement of really renowned foreign musicians; I had

the criticism of one of the judges of the contest of the American Federation of Musical Clubs on my last opera. That these gentlemen did not receive me with open arms as the herald of America's triumph or anything as high-sounding as that, I do not blame them for. Our conception of music and art is diametrically opposed. But I do charge them with utter inartistic spirit in not giving me an adequate hearing—ten minutes for an opera of over two hours' duration. Now it is hardly possible that a judge who went somewhat into the opera and found many good things in it, which these gentlemen pass over quickly with haughty scorn—I say it is hardly possible that this judge was absolutely a fool. He, at least, I assume, examined it. And it is to these dilettante that my opera should first go? I am afraid they will have to study a bit first.

One man in New York, who occupies a leading position in musical circles, and who for years was conductor at a prominent opera house in Germany, gave me a full hearing. It was totally voluntary on his part, as he had but partially gleaned from my large score what the contents were. After listening to almost the entire opera, his decision was one of full approval. He declared that the music must be successful abroad (i. e. Germany), since although very complicated, it was melodious throughout. It has not the light-flowing melody of the Italian, which plays upon the senses and reaches its shallow depths almost as swiftly as a superior operetta melody. It does not reveal the form of work that can be comprehended at one (or perhaps one-tenth) hearing. Well, it is useless for me to go into the "wonder" of my own creations.

My endeavors to obtain a situation in America have brought me face to face with a state of affairs that points to shallowness on the part of Americans. I am registered with teachers' agents in all parts of the country, and all of them declare that men like me are not wanted here. In fact, one said that there are but four colleges where positions of the kind I desire are to be obtained. Of course, this excludes some music schools of high-standing. But in extremely few schools is a penetration into theory and composition obligatory. Being optional, the student, the future leader, comes out insufficiently trained, with his mind insufficiently awakened.

My personal observations and my reading of periodicals convince me that Americans get and want to get out of music what they can with their ears alone. You may refute it by dwelling on their love of music as evident in the huge sum of money they expend on it—I think it is supposed to be equal to all the European states together. That proves absolutely nothing. That Americans seek amusement and are willing to pay for it and have the money to pay for it, there is no doubt about. But there is likewise, to my mind, no doubt that music constitutes to them nothing more than an amusement, and as such must be presented to them in a form most easily digested by their musically incompetent thinking apparatus.

The continental flow of foreign artists to America is supposed to demonstrate America's deep-rooted love of music, and an innate understanding of it? The statements of these artists to the effect that they meet with more spontaneous sympathy on the part of American audiences than European audiences is supposed to prove it? I will admit that the sympathy may be more spontaneous, because it is uncritical, because it springs from innate ignorance (if the term may be allowed). Sing a sentimental song, or play some "fireworks" to an American audience and it goes into ecstasy—the extremes that awaken response in the child and savage! But what these foreign artists say is all rubbish—they are here to make money (the present situation caused by the war proves it) and every means that will cajole another dollar from the pockets of Americans is not scorned. Does one go alone to the desert to expatiate on philosophy? No, one goes to a concourse of philosophers and philosophically inclined laymen. One goes where such things are understood and discussed. If these artists come here, they have a reason.

No one, except Oscar Hammerstein, would claim that Americans understand music better than Europeans. It is that the services of these artists could well be used abroad if the almighty dollar did not count for so much, and if it did not attract them here, even during normal times. (Of course, I am alluding only to the famous lights that are touring the country—Godowsky, Bauer, Gabrilowitsch, etc., not to others of less renown who were suddenly stranded abroad). These artists, just like Americans, use the press in every one of its forms, to flatter the people, to advertise their merits and musical wares, as the merchant does the products of his workmen. They are as good, or as bad, business people as the business man himself.

I mentioned Oscar Hammerstein above. He wrote an article for *Collier's Weekly*, or the *Saturday Evening Post*, or some other journal, containing a statement to the effect that Americans were better critics of music, and especially opera, since they were untrained and hence unbiased. In other words, their naiveté was the surest sign of their greater efficiency! Now, Hammerstein was one of the greatest acrobats in advertising that the American press has known. Consequently the American public probably swallowed what he said, patted itself on the back and congratulated itself on being so wise in view of its profound ignorance! Selah! Amen!

Possibly you think this all the disgruntlement of a piqued artist. I have obtained work (true, not exactly what I should like); I am most happy in my artistic work, since it is unfettered; I have mapped out for myself a path not much trodden—perhaps untrodden (my new libretti will reveal that). But the situation here is such that no creator of serious aspirations and serious intentions can find complete joy. As a consequence, my next aim is to return to Germany as soon as conditions and my means allow. I shall go back to a country where music represents some-

thing more than an amusement, where it embodies a vital interest of the whole people. Whether this will mean a loss to me or America is still to be seen.

I hope I have not tired you with this lengthy analysis. I went into detail because of your keen interest in American musical matters. With sincere regards.

Yours very truly,
I. AMTER.

P. S.—Do you for a moment suppose the great singers come to the Metropolitan in order to have an opportunity to sing before the effete, ignorant painted dames of Fifth Avenue? They come, yes they come, because they get far higher salaries. Their presence creates a certain atmosphere and the large number of them spreads a certain refinement over the name "Metropolitan." Reduce the salaries to the level of those abroad, and they will not set foot on American soil—not even a Caruso, the idol of the American "lady."

Sheepshead Bay, N. Y.,
Aug. 4, 1915.

On with the "Great Baritones" War!

To the Editor of MUSICAL AMERICA:

Mr. Jack Seaman's letter dated July 29 relative to my previous statements regarding Titta Ruffo does not, in my estimation, offer any conclusive proof whatever of his assertion, that Ruffo is "the greatest baritone of the age," neither does it disprove a single point of the argument I advanced for disputation. Mr. Seaman evidently has not read my letter correctly, for he asserts that I compared Ruffo with Caruso when as a matter of fact it was Amato who suffered the comparison. I beg to quote myself: "The most notable example being Pasquale Amato, who, with one possible exception, Caruso, stands alone with his magnificent, opulent tones, etc." Surely this is clear enough.

I cannot see the necessity of the sentence following this error unless it is an intimation that I am paradoxical in the comparisons of Ruffo and Booth, Sothorn, Mantell or Irving. If he is "an actor of the first magnitude," where do the other men stand? This seems to be the question I am asked. Easily an-

[Continued on next page]

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[Continued from page 22]

swered, I assure you. I was not misquoted but unfairly so, for I said he was an actor of the first magnitude in some few operas, notably "Rigoletto," while the aforementioned men are artists in all their rôles.

Again, I did not say there was a perfection in present-day baritones, but I did state the reasons why there were others who were nearer the goal than Ruffo.

"He possesses force combined with a breath control that one would almost think a physical impossibility." Once more, I ask, does this make him a great artist? I read of a college student who last month underwent a breath holding test for some professors, he succeeding in enduring several minutes without an inhalation. Does this make him a greater singer than Ruffo? The same applies in Ruffo's case, because he possesses longer breath control than some of his contemporaries, is he conclusively a better singer?

Mr. Seaman mentions his delivery of the "Drinking Song" in "Hamlet" as being particularly impressive. I admitted he sang this rôle well, but one aria exceptionally well sung does not make an operatic rôle an artistic success, and this is distinctly more applicable to a recital on the concert platform, while the allowance that some sustained tone was taken open and did not sound harsh, adding that if on the contrary it were covered "it might have sounded choked," is an admission of the limit of his artistry. If he cannot sing a covered tone without its sounding choked, then he does not know how to sing properly.

Before closing I do not think it harmful to reiterate what I said before, "as not all great artists are great singers, so inversely not all great singers are great artists."

RAYMOND V. CHAFFEE.

Detroit, Mich., Aug. 10, 1915.

New York Teachers' Headquarters

To the Editor of MUSICAL AMERICA:

At the convention of the New York State Music Teachers' Association, which was held at the Hotel McAlpin of New York, June 15, 16 and 17, this hotel was declared our official headquarters. I am anxious to have all music teachers throughout the State notified that mail directed to me at this hotel will receive prompt attention.

The new policies under which the present administration is endeavoring to

enlarge the association, and also obtain greater efficiency through a strongly organized society, will naturally excite much interest. Consequently there will be many points about which teachers may wish to consult me. You will aid our cause if you can find it possible to publish this letter in the columns of your valuable paper and help our association in its endeavors for music and musical education.

As this hotel is our official home and situated in the heart of the city, those interested in music who wish to consult me can make appointments to meet me at this place. The press has been so kind and interested in our campaign for "music in America" that I do not hesitate to ask co-operation to this extent. Trusting our efforts for the cause of music may be mutually helpful, I have the honor to be,

Yours faithfully,

FREDERICK SCHLIEDER, Pres.

New York, Aug. 10, 1915.

Music Teachers at Fault in Problem of Public Schools

To the Editor of MUSICAL AMERICA:

The space which you have devoted to public school music for the past few months has been a great source of satisfaction to many of us who are engaged in public school work. One of the handicaps under which we labor is the lamentable lack of interest which musicians, as a class, have given to our field in music. And when the leading musical journals give publicity to our cause, we know that the importance of a proper musical education in the schools is beginning to be realized.

The recently published article by Dr. Winship and your editorial comment on the same were of particular interest to me inasmuch as the problem of high school credits for work in music done outside of school is one which school authorities all over the country are facing. And having but recently put into operation a scheme for such crediting of outside music study in our local high schools, I believe I am familiar with some of the reasons why this has not been done generally.

In the first place, music supervisors the country over have been specializing in a single branch of music, singing being the only form which has claimed any attention in the schools. The result has been a lack of knowledge of music in instrumental forms and a one-sided development musically. Consequently, since there has been no wide-

spread interest in instrumental music there has been no insistent demand for high school credits in music. It has been only since the growth of the school orchestra idea that boards of education have been brought face to face with the ever increasing number of students who wish to spend time in the mastery of some instrument and who feel that they are entitled to school credits for time so spent. And now comes another difficulty which rests with the music teachers.

Most educators will agree that an intelligent study of music furnishes as much mental stimulus as does the study of any of the so-called academic subjects. They will admit that the power of concentration cannot be developed in any better way than through the study of an instrument. Their principal objection to the granting of credit for this admittedly valuable study is that the music teachers have no fixed standards, either in methods of teaching or in material offered for study by means of which a student's musical endeavors can be measured.

The teaching of purely academic subjects is to a great extent standardized, and what the school masters have been doing with history, science, and mathematics, will have to be done by the music teachers before school authorities will consent to music being placed in their curricula on an equal basis with these other subjects. Properly to base grades and markings in piano or violin playing, there must be some more or less fixed standard corresponding to that in the study of Latin or chemistry. There must be a regular course in music in which all students must give certain hours of thought and effort, just as there is a regular course in English. The music teachers are at fault in not providing such a course.

Very cordially,

JOHN W. BEATTIE.

Supervisor of Music.
Grand Rapids, Mich., Aug. 10, 1915.

Fresh Air for Singers

To the Editor of MUSICAL AMERICA:

I have before me many queries as to "What is the best exercise for a singer?" Without complaining of the temperature and the vacation of my usual facile method of answering my correspondence, I wish to reply through your paper.

The best exercise for any one, singer or not, is that one which is out of doors and mostly liked by the individual, whether it be golfing, tennis, swimming, riding or long walks. To be a bit more to the point, the best exercise is a matter of purely individual taste, for I believe that there is no good result from any exercise unless that exercise is mentally enjoyable. Next to mental satiety is *fresh air*.

Added emphasis to fresh air as an essential: some years ago, when the distinguished Dr. W. A. Evans was health commissioner of Chicago, the keeper of the zoo appealed to him regarding the high death rate of the monkeys. Although the animals were kept in artificial temperature as near to their native one as possible, they lived only about eleven months. Dr. Evans ordered half of the monkeys placed out of doors and it was no uncommon thing to see in midwinter this tropical animal sitting on ice and snow, enjoying a banana. Without further details on this practical animal experiment of the value of *fresh air*, let me add that the

health of the monkeys, thus seemingly cruelly exposed, was so excellent that one of the first baby monkeys to be raised in captivity was under the foregoing outdoor conditions. As to my principal exercise, I've chosen it from the standpoint of mental enjoyment and *fresh air*; in summer it's swimming, which brings every muscle into use; in winter walking in the fresh air.

BIANCA RANDALL.

New York, Aug. 11, 1915.

Olive Fremstad and the Metropolitan

To the Editor of MUSICAL AMERICA:

While traveling this Summer I have always found time to read your paper. I have noticed that in almost every number a letter has appeared, demanding the return of Olive Fremstad to the Metropolitan.

The last letter on this subject stated that Mme. Fremstad ought to be willing for old times' sake, to forget any past differences. If the writer of that letter will recall, the only interview that Mme. Fremstad gave, at the time of her departure from the Metropolitan, he will remember that she said she would be willing to consider any offer that did not interfere with her concert tour. This being the case, the matter lies with the management of the Metropolitan.

Would it not be possible to publish in MUSICAL AMERICA a notice, asking the admirers of Olive Fremstad to write to the Opera House on a certain date? If the letters were all written on the same day, they might be more effective.

In the hope that some one will give their opinion of this plan, or will suggest a better one, I remain,

Very truly yours,

K. J.

Mission Inn,
Riverside, Cal., Aug. 1, 1915.

Word has been received in Washington, D. C., from Mrs. Warner Gibbs, soprano, with the information that she is lending her art for the benefit of the needy French in Paris.

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DISPLAYING excellent judgment in aiding a composer well worthy of its support the house of White-Smith has advanced three new songs by the gifted American, Fay Foster.* Miss Foster is not introduced here, for her songs have come forth in goodly numbers in recent years. Yet it is always pleasant to meet her new works.

The songs which now appear are "The Call of the Trail," "Spinning-Wheel Song" and "Springtide of Love." To those who are familiar with Miss Foster's gifts it will only be necessary to point out that she is at her best in the first two named. The "Call of the Trail" is perhaps as fine a song as she has done, though one must work one's way into it, to admire it fully. In the case of such a composition as this song, a composition which does not make its effect through any gallery play, it is required of the hearer that he examine the means which are employed to build up the song, to carry home the message, as it were. There is material here for dramatic expression, for fine sustained singing. The text has a point and the music expresses the narrative perfectly. Altogether it is an extremely worthy composition and should find many admirers among our concert singers.

"Spinning-Wheel Song" is a simple and wonderfully sincere setting of some Irish verses by Alfred Perceval Graves. Miss Foster has set her spinning-wheel a-going in a manner quite individual and certainly nothing like the manner employed by composers in the past. By the judicious use of a dissonance, F sharp and G natural clashing, she obtains just the desired effect. The melody, assigned the voice, is charming and the song a gem in miniature. Both this song and "The Call of the Trail" are published for high and low voice.

*"THE CALL OF THE TRAIL," "SPINNING-WHEEL SONG," "SPRINGTIDE OF LOVE." Three Songs for a Solo Voice with Piano Accompaniment. By Fay Foster. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago. Price, the first and third, 60 cents each; the second, 50 cents.

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In the "Springtide of Love" Miss Foster has written a song in popular style, not the popular style of the "tin-pan alleyists," by any means, but rather the manner of the better class balladist. There is plenty of melody, a rousing good accompaniment, brilliantly set for the instrument, and no little eye for climax. The song is dedicated to Paul Althouse, tenor of the Metropolitan Opera Company, in whose hands it should have a remarkable success.

CORNELIUS RUBNER, head of the department of music at Columbia University, New York, and a composer of fine qualities, has recently published through the house of Carl Fischer three violin compositions which show him again to be a sterling creative musician.†

The pieces are an Andante Religioso, an "Air Ancien" and a "Feuille d'Album." To be sure, there is nothing iconoclastic in this music; it is neither modernistic in its feeling, nor is it modernistic in its structure. Mr. Rubner belongs to those men, who, inspired, as it were, by the achievement of Wagner, feel music chromatically. There is something of the romanticist in Mr. Rubner's music and it is admirable. The "Air Ancien" has much to recommend it, giving the violinist the opportunity, which he does not always get in modern music, of displaying his violinistic attainments. Both this and the Andante Religioso are set with piano accompaniments, which may successfully be adapted to the organ.

The "Feuille d'Album" is an attractive piece, built along Schumannesque lines, over a fine arpeggiated accompaniment. It is published both as a solo for the violin and for the cello.

THOUGH slight in their build, three short piano pieces by Constantin von Sternberg, "The Mammy's Lullaby," "Play Time" and "Graziella Valse," issued by the Oliver Ditson Company, are truly worth while.‡ Mr. von Sternberg is one of those musicians who, no matter how small a bit he writes, always does it with great care and exhibits fine workmanship. These little pieces are very simple, the first two being in Grade II, the third in Grade III. Yet they are thoroughly musical pieces and will be admired by teacher and pupil alike.

†"ANDANTE RELIGIOSO," "AIR ANCIEN," "FEUILLE D'ALBUM." Three Compositions for the Violin with Piano Accompaniment. By Cornelius Rubner. Published by Carl Fischer, New York. Prices 60, 50 and 90 cents each respectively.

‡"THE MAMMY'S LULLABY," "PLAY TIME," "GRAZIELLA VALSE." Three Compositions for the Piano. By Constantin von Sternberg, Op. 110. Published by the Oliver Ditson Company, Boston. Price 30 cents the first; 40 cents each the other two.

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"CALLING FOR YOU," a song by Frederic Groton, is advanced by the Musicians' Publishing Company of Los Angeles.§ This company, which continues to issue works by composers whose names are little known, is very fortunate in having so tuneful a new song as this one of Mr. Groton's. Though written along conventional lines, revealing little or nothing that has not been done before, it is a very nice short song that will please audiences of all kinds.

JAMES LYON, a new name, appears as the composer of four very excellent male choruses, which the London branch of G. Schirmer has issued.|| Mr. Lyon is no tyro, a fact proved both by his opus number, which is already fifty-seven, and by the superior workmanship displayed in his music.

He has chosen four fine poems, translations by the learned L. Cranmer-Byng of Chinese poems. They are "The Little Rain," "The Land of Exile," "A Dream of Spring" and "Tears." The average composition for unaccompanied male chorus is not a particularly engaging

§"CALLING FOR YOU." Song for a High Voice with Piano Accompaniment. By Frederic Groton. Published by the Musicians' Publishing Co., Los Angeles, Cal. Price 50 cents.

||"THE LAND OF EXILE," "A DREAM OF SPRING," "THE LITTLE RAIN," "TEARS." Four Compositions for Unaccompanied Male Chorus. By James Lyon, Op. 57. Published by G. Schirmer, Ltd., London.

example of musical endeavor. All the more, therefore, must these four choruses be praised; for they are not conventional, they are very un-English musically and they show a fine realization of the goal to be attained as well as the more often found technique which aids one only to do, not to achieve.

NEW editions of a "Minuet in Old Style," a "Minuet in Modern Style" and a Mazurka for the piano by Gustav L. Becker, the New York pianist and teacher, appear from the press of Luckhardt & Belder.¶

Mr. Becker has taken three of his older works and revised them. They are brief, musicianly pieces, written with understanding and skill, and their place in the teaching library is assured. There is some very attractive part-writing in the "Minuet in Modern Style." The pieces are not difficult of execution.

A. W. K.

¶"MINUET IN OLD STYLE," "MINUET IN MODERN STYLE," "MAZURKA." Three Compositions for the Piano. By Gustav L. Becker. Published by Luckhardt & Belder, New York. Prices 40 cents each the first two; 25 cents the third.

Has Been Indispensable

To the Editor of MUSICAL AMERICA:

Enclosed find subscription for another year of MUSICAL AMERICA. Although I keep pretty well posted on musical affairs in New York City in the winter season, during the summer, when I am out of New York, your paper has been indispensable, and I look for it anxiously every week.

Very truly,

CHARLES GILBERT SPROSS.

Poughkeepsie, N. Y., Aug. 2, 1915.

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SARAME RAYNOLDS HEAD OF FEMINIST MOTORING EXPLOIT

Soprano and Her Women Companions Make Journey from El Paso to New York in About Two Weeks, Despite Constant Wet Weather—Their Own Chauffeurs and Repair Experts—This American Girl's Career in Italy and United States

SINGERS love bravery in themselves. They have many ways to achieve it in reality or in appearance. As often as not these ways are not germane to their professional operations—but no matter. One hears every now and then (or one is shown it in pictures) of doings sufficiently fearful and wonderful wherein the native fortitude of these persons shines forth to dazzle the vulgar herd; or else in which the semblance of prowess is thrust upon them. It is all very impressive in its way and sometimes carries conviction. The recent exploit of the American soprano, Sarame Reynolds, falls no doubt in the latter category. She traveled all the way by automobile from El Paso, Tex. (whence she springs), to New York via Denver, Omaha and Chicago in a little over two weeks of wet weather.

It is not the distance, however, nor yet the rain that entitle her to glory, but the fact that no man had any part in the trip. The whole pilgrimage to New York was operated under feminine auspices—a half dozen women or thereabouts stage managed the whole affair. They went through deserts, over mountains and across plains (these were very muddy, it appears, and not at all suited to genteel motoring). The car seems to have been a good one and at no turn were they threatened with a *débâcle* passing the powers of a half dozen ladies to handle. They changed the tires when they were punctured, lit the lamps when it grew dark, put down the top when the rain let up for a while and pushed the car out of the mud (or found some farmers to do it for them) when it became too deeply imbedded. They didn't have to expend their further potential skill upon the machinery because the machinery worked well the entire time. But, of course, they had no guarantee of that when they started out and so their bravery can not readily be called to question.

To Make Career in East

Upon Miss Reynolds especially does the reflected light of this bravery shine because Miss Reynolds is the best known member of the party. She fully enjoyed this queer cross-country cruise, which was naturally a matter of choice and not of necessity. Sooner or later, though, she would have come to New York, since her activities are to center in the East this coming season. In regard to these activities she is not yet disposed to be circumstantial. For the past year the young soprano has sung on the Coast, principally with the National Grand

Opera Company at Los Angeles and San Francisco.

"The engagement was offered me last summer when I was in Italy," Miss Reynolds relates. "I had intended continuing my operatic work over there, but the war put a different face on things. In Los Angeles the company had much success and could profitably have remained there longer. In San Francisco the Exposition was too strong a counter attraction and the organization succumbed. It is a pity, for the company, the orchestra and the general artistic features were excellent. I sang the

leading soprano parts in 'Aida,' 'Trovatore,' 'Lombardi,' 'Pagliacci' and several other works.

Experience in Italy

"My Italian experience covered eight years. I had done much studying here before going abroad, but there I continued to study and also made my operatic debut, my first rôle being in Giordano's 'Fedora,' which is still often given there. Then I sang the usual lyric dramatic rôles—*Aida*, *Leonora*, *Nedda* and the rest, besides appearing in a revival of 'Lucrezia Borgia' and a number of old works which they have been reviving in Italy; also *Elsa* and *Elizabeth* in Italian versions of 'Lohengrin' and 'Tannhäuser.' Indeed I consider 'Lohengrin' a veritable Italian work. The older works are still received with favor though a modern audience will naturally tire of them quickly and they have comparatively few singers capable of singing them properly.

"I have not been doing any concert work in Italy, as there is no field for that. Just how much of it I shall do here I cannot say. I am primarily an operatic singer. But I take much pleasure in operatic recitals—that is, in singing operatic airs with orchestra."

H. F. P.

DENVER HAS WEALTH OF SUMMER MUSIC

Able Soloists with Cavallo and Tureman Orchestras and Innes Band

DENVER, July 31.—A choice summer concert was given at the Auditorium Monday evening under the arrangement of Mr. Cavallo, presenting the Saslavsky Quartet, De Voto, pianist, and, as the bright particular star, Henri Scott, operatic basso.

Mr. Scott's rich and sonorous voice was greatly enjoyed. He seemed to have gained in resonance and evenness of scale since last heard here. His best work of the evening was unquestionably in the "Tannhäuser" "Evening Star" romanza, given as an encore, and sung with nobility of tone and style. He sang also the "Pagliacci" Prologue with ringing tone, Beethoven's four Scotch songs with piano, violin and 'cello, and a group of songs in English. Mr. De Voto was the accompanist.

The Saslavsky Quartet played two numbers with its accustomed virility and finished musicianship, and, assisted by Mr. De Voto, the Franck Quintet. Mr. Saslavsky and Jacques Renaud, 'cellist, were also heard in solo numbers, both playing in rare form and winning enthusiastic recalls.

Sybil Sammis-McDermid, dramatic soprano, of Chicago, was soloist at the last popular orchestral concert at Elitch Gardens Thursday afternoon. She sang "Dich theure Halle" very effectively, and as an encore gave a charming performance of Musetta's song from "La Bohème." Later she assayed the "Romeo et Juliette" waltz song. As extra numbers she gave two songs composed by her talented husband, who accompanied her

at the piano. Mrs. McDermid sang at Greeley and Boulder, respectively, preceding and following her Denver appearance.

With only eighteen musicians in his orchestra, Director Tureman achieved surprisingly good results. In this program the favorite number was Sibelius's haunting "Valse Triste," played with such grace and finish that its repetition was demanded. Mr. Erickson, 'cellist, contributed to the interest of the program by an excellent solo offering.

Genevieve Clark-Wilson, the well known concert soprano of Chicago, who is spending a vacation here with relatives, was soloist at City Park with Innes's Band last evening. Mrs. Wilson sang with finely poised tone and mature musicianship the Bruch "Ave Maria," supported by an excellent band accompaniment. Mr. Innes has developed a band of orchestral qualities, employing 'cello and contra-bass strings to supplement his wood-wind choir, and his accompaniments to the vocal soloists appearing in his concerts are surprisingly mellow and pliable. It is every day becoming more apparent that Mr. Innes's excellent concerts with our Municipal Band constitute a patent factor in the development of musical taste and appreciation in this community.

Leslie Florida Parrish, the New York concert soprano, who is spending the summer in Denver, sang an educational recital before an audience of vocal students at Wolfe Hall a few evenings ago. Miss Parrish's program included examples of various schools and periods, and her fine voice was much admired in this exacting performance. Mrs. C. H. Bangs accompanied Miss Parrish with facile technique and perfect taste.

S. C. W.

Dorothea Thullen on the Maine Coast

Dorothea Thullen, the gifted American soprano, is spending the summer as usual at Cape Neddick, Me., where she is enjoying outdoor life. By no means musically idle she fills a solo church

position and is singing at many social functions among the summer colony. Miss Thullen is looking forward to an active season, and has prepared a large and new concert repertoire. She is now booked at Cleveland, Ohio, in the big people's concert series at the Hippodrome. In addition to her own recitals and concerts she will be heard in several joint recitals with the brilliant American violinist, Jacques Kasner.

PLAYS NATIVE ORGAN MUSIC

Alfred Pennington Gives All-American Program for N. A. O.

Realizing that our native composers have not neglected the organ in their work and that there exists to-day a fine and worth-while library of American organ compositions, Alfred Pennington, a prominent organist of Scranton, Pa., played an all-American program at Springfield, Mass., last week before the convention of the National Association of Organists. His program was not only a worthy one, but it proved that the compositions on it deserve to be played an recital programs alongside of the works of the best organ composers of the past and present. For the sake of record the program is attached:

S. Archer Gibson, Fantasia and Fugue in F Minor; F. Flaxington Harker, "Eventide;" Henry M. Dunham, Finale from Sonata in G Minor; James H. Rogers, Grand Choeur in C; John K. Paine, Variations on the Austrian National Hymn; Arthur Foote, Pastorale in B Flat; Ernest R. Kroeger, Marche Pittoresque; Horatio Parker, Romanza, Op. 17, No. 3; Will C. Macfarlane, Fantasia on Scotch Airs; Gaston M. Dethier, Gavotte; Ralph Kinder, Toccata in D.

Mr. Pennington's performance of these numbers was worthy of serious consideration. He had apparently given much time and thought to the effective registration of the various compositions and to their presentation in the most effective manner. Certain it is that his hearers found his artistry and the program to their liking, for at the close of the recital there was an outburst of applause and cheering.

"Messiah" Soloists for Ocean Grove

Tali Esen Morgan has announced the following soloists for the performance of "The Messiah" at the big auditorium in Ocean Grove, N. J., on Saturday evening, August 21: Anita Rio, soprano; Gwyn Jones, contralto; Dan Beddoe, tenor, and Henri Scott, basso.

Arthur Rubinstein, the pianist, played at a recent French war charity concert in London.

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THE FUTURE OF OPERA IN AMERICA

Lessons to Be Learned from the Manner in Which Charlottenburg Established Its Opera House
—The Real Reason for the Failure of Popular Opera in This Country—Some American Singers Who Have Not Had Their Due Here

(Second Article)

By DR. P. J. GRANT

I HAVE spent several years in Europe. Since my return to the home land I have unconsciously—though not willingly—looked upon conditions here with the eyes of a European. Things which formerly I regarded quite in the nature of things to-day strike me as beyond endurance.

We are in many ways a nation without order, a people who seem to have taken for our motto "*Laissez faire*"—in other words, the policy of let well enough alone.

In spite of our enormous wealth, the return does not justify the energy spent. As it is in the commercial, so it is in the

artistic and cultural world of America.

We have spent not millions but billions. Does the result justify the outlay? I do not think so. We have sporadic, spasmodic and periodic efforts at uplift—social, moral, cultural and artistic—but in the end they have come to naught. They lack union, co-ordination, and above all, subordination. Everyone wants to be colonel, when his or her best work could be done in the ranks.

We lack the broad spirit, both of generosity and of outlook; we are too selfish; we are too much in the present and not enough in the future; we look too much for immediate results, and give up in despair when they do not materialize.

We have in the city of New York one of the greatest museums of art in the world. What proportion of New York's population has been within its doors? What effort has been made to induce it to enter?

It is the same old story with regard to the Museum of Natural History.

I spent the greater part of our great national holiday there. Ninety-five per cent of the visitors were foreigners, who spoke a foreign language! The only Americans there were the guards, and they were there because they were paid to stay. The great New York public was contemplating the artistic glories of Coney Island and kindred places of culture.

Am I to believe that the foreigner cares more for the contents of these museums than the American? Not for a moment. It is simply that no great systematized and sustained effort has been made to gain his attention and sympathy. In Europe it is quite otherwise.

The art of Greece was not made in a day; neither was that of Italy, France or Holland. Art feeds and grows on appreciation, but the appreciation must be sought, and sought continuously. It will not come spontaneously.

Here, I think, you have in a nutshell the disastrous failure of the Century Opera Company. It was not the fault of the directors; it was not the fault of the artists; nor was it the fault of the public. The enterprise was doomed to failure from the first, because no sustained and systematized effort was made to gain the sustained sympathy and support of the public. True, the enterprise received lots of publicity, but the publicity was of the wrong kind. The burden of its support was left to a few rich men. The great middle-class public with modest incomes was not appealed to in the proper spirit. The appeal should, first of all, have been educational. If the public could have been persuaded that the movement was in every way for its benefit I feel sure that the financial support would really have been forthcoming. A few competent lecturers engaged to speak before the almost innumerable women's clubs, musical societies and kindred organizations of New York would, I believe, have worked wonders.

I believe these organizations would courteously and in a most sympathetic manner have received these lecturers, and would willingly have pledged their financial support. But the effort should not

have stopped with the clubs; it should have been extended to our great educational institutions—Columbia University, the College of the City of New York and our very numerous high and private schools.

Need of Educational Campaign

I place the lack of this educational campaign as one of the great reasons for the failure of popular opera in the past. We must beyond question make use of it if we are to make opera a success in the future.

I said in my last article that I did not think it possible to make popular opera (or, as it is called in Germany, "Volksooper"—opera for the people) successful in New York. I think I must retract that. Since writing it I have had an opportunity of talking with men and women in different walks of life—physicians, lawyers, artists, clubwomen and women who do not belong to clubs, all cultured men and women, most of them college graduates.

I found them all without exception fond of good music in any form, but most of all in operatic form; but they were people of modest means, who could not afford to pay Metropolitan opera prices. A great many of them were frankly and most strongly opposed to the Metropolitan because they believe that in its present form it is subversive of our democratic ideals. In my talks with them and in their expression of their opinions I found the seed of hope.

What must we do to crystalize this opinion to make of it a living actual force?

Let me take Charlottenburg as an example.

Charlottenburg bears somewhat the same relationship to Greater Berlin as the Bronx—or, let us say, West New York, from Seventy-second Street north—does to Greater New York.

The residents of Charlottenburg were dependent on the Royal Opera House for their opera. The Royal Opera House seats about 2,000, and the demand for seats was nearly double that of the seating capacity. That meant that the Charlottenburger had to rise early, stand in line for several hours (it was not uncommon to see them lined up at seven o'clock in the morning before the ticket office), only to be turned away in the end with the curt word "Ausverkauft."

Opera a Necessity in Berlin

Now, your Charlottenburger, like every other German, will do without a great many things (even his beer), but he can't and he won't get along without opera. The situation was intolerable, and there was only one remedy—Charlottenburg must have an opera of its own! What did they do? Did they go hat in hand to some millionaire and, going on

their knees, beg him to build it? No, indeed!

There are no Carnegie Libraries in Germany. Its libraries have been built by the people. The citizens got to discussing the matter; then they became indignant; then they got mad, boiling mad, and when a German gets mad don't argue with him if he wants the sidewalk; give it to him. Take to the street; you'll have more room there!

They called a public meeting. A committee of one or two hundred prominent citizens was appointed. Large posters bearing the names of the committee were posted on the billboards and in the subway stations; circulars were mailed to everyone—even the working people. They asked for promises of subscriptions—not toward a building, but for seats. Then the committee, having obtained all the promises, went to the city authorities, and the city authorities voted the money, and the opera house was built (within the year), but not without opposition.

Royal Opera Rivalry

The Royal Opera did not want a rival; every obstacle was placed in the way; building and police laws were invoked. It looked like a case of the "irresistible force and the immovable object," and contrary to all physical laws, the irresistible force—the German citizen—won out!

We have an irresistible force here, the decent-minded American who abhors snobbery and all its works—whose will be the master mind to set it spinning?

The People's Opera of Charlottenburg has been a success from the opening night until the present—not for twenty-two weeks, but for ten months of the year, every night of the week, Sunday included, and Charlottenburg's population is well under a half-million.

Of course, you won't see many dress suits, and the diamonds displayed wouldn't fill a teacup, but it is a cultured audience nevertheless. Talk in English to your neighbor on your right, and he will answer you in English; in French to your neighbor on your left, and he will answer you in French.

Really, for a large proportion of the audience opera in the vernacular is not so necessary after all. And the artists? All native! There is not a foreigner among them! That was the rule laid down by the opera committee, so Director Hartmann told me. "But," I answered, "you have one American."

"We thought the artist was a German when we engaged her; but the mistake will not occur again."

The architecture of the house is not imposing. In my humble opinion it is plain even to ugliness, but they got what they wanted—a comfortable home for popular opera. They were not asking for a palace.

Can we do the same here? Most certainly. I have neither fear nor doubts. As one very prominent clubwoman said to me, "We have been doing some very deep thinking during the last year, and we are growing discontented, not to say disgusted with conditions as they are. We are all heartily in favor of an American opera, with American singers, and above all, with an American director, but what we want, and want badly, is a leader—somebody who will show us the way. Why do not John C. Freund and his MUSICAL AMERICA take up the mat-

[Continued on next page]

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Jonas Believes Salt Lake Destined to Be Leading Western City of America

SALT LAKE CITY, Utah, Aug. 6.—Ten years ago Alberto Jonas paid this city a flying visit when he appeared in concert, and this summer, when the offer came to him to open a summer studio, he chose to come here rather than to accept most flattering offers to give a ten weeks' summer course in Los Angeles and Toronto.

"I have thirty-seven pupils whereas I had only expected to have twenty," declares Mr. Jonas. "But it is not tedious for me to teach so many hours because of your wonderful surroundings. I am sustained in my work by your scenery and your bracing mountain air. I have visited all your canyons through the courtesy of my pupils who are constantly arranging automobile parties and picnics for me." Saltair Beach affords Mr. Jonas the greatest sport. On Wednesday and Saturday afternoons he boards the train for the lake and there takes special delight in bathing in its salt waters. The appended picture shows this eminent pianist sharing his pleasure with a number of his pupils.

Sees Forward Movement

Upon being asked how Salt Lake appealed to him as a musical center, he replied, "I find a strong forward movement. The fact that you have a legislature that is willing to support a conservatory of music is much in your favor. It will be splendid when you have a building all your own. I find a metropolitan air here, and predict Salt Lake to be the coming Western city of America."

In continuing along other lines, Mr. Jonas said, "You see I am a staunch believer in the possibilities offered for a musical education in America. A much higher value than formerly has been placed upon the ability of American

teachers and the efficiency of American schools, and this has come about partly because the younger singers and instrumentalists who have become prominent before the public are now reflecting



Alberto Jonas, the Noted Piano Pedagogue, Bathing with Some of His Pupils at Saltair Beach, Utah

credit upon their earlier instructors. Then, too, Mr. Freund, through his MUSICAL AMERICA, has opened the eyes of the American public to the rare possibilities to which American art may attain."

In addition to his piano compositions Mr. Jonas is at present compiling a book of songs written originally for the low voice.

Mr. Jonas' pupils are gathered from various parts of the country, including, aside from Utah, students from Idaho, California, Washington, Texas and New York. "Mrs. Sybella Clayton Bassett is probably the most brilliant of my pupils," he pointed out. "She has formerly played with the Philharmonic Orchestra in Berlin. She will continue her work with me this winter in New York, preparing a repertoire to be used in an extended tour of the States next year. Henrietta Gemmell will return to Dallas, Tex., where she is a foremost piano-forte instructor. Tracy Y. Cannon is

my pupils will return to New York to continue their work."

Mr. Jonas finishes his course of instruction here Aug. 19, and will then leave directly for New York where he is associated with the von Ende School of Music. Following his November recitals in New York, he will return here, making a Western concert tour, including Chicago, Omaha, Denver, Salt Lake City, Ogden, Provo, and six concerts on the Pacific Coast.

Z. A. S.

RILEY BIRTHDAY FESTIVAL

Ward Stephens Makes Musical Settings of Poet's Works for Event

In the recently issued booklet of the Ona B. Talbot Enterprises in Indianapolis, one of the features of the circular is the announcement of the James Whitcomb Riley Birthday Celebration, in which music is to play a prominent part, at the Schubert Murat Theater, on October 7. Ward Stephens is writing musical settings for various of the Riley poems, and he is to conduct the orchestra. The booklet includes a poem dedicated to Mr. Riley by Bliss Carman.

Mrs. Talbot further announces a futurist ball in which the futuristic dancing will be introduced to Indianapolis. The book contains appreciations of Mrs. Talbot's work by Walter Damrosch and Charles R. Williams. The advisory committee of the Talbot concerts includes Vice-President Marshall, Charles W. Fairbanks, former vice-president; United States Senator Kern, Booth Tarkington, James Whitcomb Riley and Meredith Nicholson. The attractions include the Russian Symphony with Adamo Didur, Kneisel Quartet and Harold Bauer, New York Symphony with Eddy Brown, Schumann-Heink and Kreisler. Mrs. Talbot also presents the Pavlova forces and the Diaghilev Ballet.

Florence Larrabee at Chautauqua

Florence Larrabee, the prominent young pianist who next season will appear in concerts under the management of Foster & David, is spending the summer in Chatauqua, N. Y., at the Colonnade Cottage. She has been in Chatauqua since early summer.

THE FUTURE OF OPERA IN AMERICA

[Continued from page 26]

ter? If he does I can promise him the support of 90 per cent of the club women of New York; the other 10 per cent can easily be won over.

"Why not suggest David Belasco as director? His name never has been associated with a single failure. He would make opera a success, not for twenty weeks, but for every week of the year, and he would prove to the American public, as he has already proven in the case of the American actor, that the

American singer is as good if not superior to any foreigner. He would do for the American singer what no one has yet succeeded in doing—make him a success in his own land."

And that brings me to the letter of Francis Rogers, recently printed in MUSICAL AMERICA. Mr. Rogers uses almost the same names which I use to prove my contention. May I say that I am personally acquainted with many of the artists whose names I mentioned, and first of all Leon Rains. If Leon Rains had success here why did not the American public insist on his retention by the Metropolitan? Why did he go back to Germany, vowing never to return to his native land? Why is he so bitter against it to-day? And the same thing is true of Edyth Walker.

The Case of Edyth Walker

Except for one short concert tour, she has remained in Europe since 1906. Why, Mr. Rogers? It was, I think, some time in 1913 that a short paragraph appeared in MUSICAL AMERICA stating that a member of the opera committee had discovered a wonderful new American singer. Who do you think it was, Mr. Rogers? Why Edyth Walker, the idol of

the German public for the last fifteen years.

The Metropolitan let her go; the American public made no protest, and Germany and England received her with open arms.

Mr. Rogers speaks of Marcella Craft's success in "Fairylend." From my heart I am glad of it. It shows that the tide is beginning to turn, but how long had this artist to wait for it? What Marcella Craft wants is that permanent place in the opera of her own country which her talents, both as a singer and an artist, entitle her to. And Mme. Fremstad! Oh, come now, Mr. Rogers, surely you have been reading your newspapers! Some day the story of that intrigue will become public and then something will happen. Farrar would have gone the same way, but Farrar is Irish and a fighter. When

that little lady makes up her mind there is going to be some fireworks. As for William Wegener, when and where has he had the success which is his due in America?

When Savage's excellent opera company failed for lack of that support which it should have received, three-fourths of its principals, Americans all, including Wegener, fled their native land, became exiles; not voluntarily, but bread and butter are as necessary to the artist as to other people, and to-day most of them are holding prominent positions in German opera houses. Lack of space forbids a list of them. As for Martin, how often has he been allowed to appear in the last two seasons?

Mr. Rogers asks for a list of foreign artists, etc. It is not necessary. Take the roster of the New York and Chicago opera companies and compare the number of foreign principals with American principals, and if you can get hold of the pay-roll and make it public, it will make most interesting reading.

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LEPS OFFERS MUSIC BY PHILADELPHIANS

Local Composers' Program at Willow Grove—Sousa Opens Annual Season

PHILADELPHIA, Aug. 16.—Wassili Leps, with his symphony orchestra, on Saturday evening finished his highly successful engagement of two weeks at Willow Grove. Of especial interest was the first concert on Wednesday evening, when a program made up of works by Philadelphia composers was presented. The list was headed by the Prize Symphony of Henry Albert Lang, which was awarded first prize at the Illinois Music Teachers' Convention. Of the three movements heard at Wednesday evening's concert the best is the first Burlesque, in which Mr. Lang has introduced some glorified ragtime melodies. The final impression was that had he so desired, Mr. Lang could have given to his pretentious work much more of lucidness and melodic charm than it possesses in its present form.

Second on this program came Mr. Leps's "Easter," written to a poem by E. Myrtle Dunn, and produced with orchestra, a chorus of singers from the Philadelphia Operatic Society, and Clarence Blaine, boy soprano, of the Church of the Saviour, as soloist. The composition proved of distinctive excellence, the melody, or true religious spirit, rising to an impressive climax in the combination of instruments and voices.

This was followed by the adagio movement from a symphony by Albert Dooner, a young composer of apparent remarkable ability, the excerpt, which, in a skillful handling of the instruments and the blending of tonal colors with a decidedly poetic and artistic effect, left a desire to hear the work in its entirety. Two movements from Celeste Heckscher's attractive composition, "Dances of the Pyrenees," which has several times been played by the Philadelphia Orchestra, completed the notable program.

John Philip Sousa yesterday afternoon began his annual engagement at Willow Grove, where he will conduct his famous band for four weeks. He was greeted yesterday by four of the largest audiences ever gathered at Philadelphia's popular resort of much good music, and the programs were received with great enthusiasm, many encores being exacted.

Sousa is assisted this year at Willow Grove by three special soloists, Virginia Root, soprano; Susan Tompkins, violinist, and Frank Croxton, basso, all of whom appeared with marked success yesterday, while there was also a cordial reception for Herbert L. Clarke, cornet soloist of the band, who was heard with fine effect in Rossini's "Inflammatus," and his own pleasing composition, "Neptune's Court." Mr. Croxton sang impressively and with rich tonal beauty the familiar "Nazareth" of Gounod, and the "Evening Star" song of Wagner; Miss Root's sympathetic voice was heard in "Amarella," by Wynne, and Miss Tompkins played with admirable facility the "Mazurka de Concert" of Musin.

Among the special instrumental numbers, conducted by Sousa with all his accustomed ease and enthusiasm, was his new march, "The Pathfinder of Panama," which has the characteristic Sousa vigor, swing and catchy tune-fulness, and which promises to rival his numerous other marches in popularity. "Shadowland," a new intermezzo by Gilbert, and Harry Rowe Shelley's "American Dances" were also received with enthusiasm.

Special attractions of Mr. Leps's week at Willow Grove, besides the Philadelphia composer's concert, were a performance in concert form of Herbert's light opera, "The Serenade," with Horace R. Hood, E. V. Coffrain, Frank Conly, Paul Volkmann, Emily Stokes Hagar and Marie Stone Langston as the soloists, and a Philadelphia Operatic Society chorus; a repetition of the principal numbers from

"Aida," with Helen MacNamee Bentz, Marie Stone Langston, George Rothermel, David Griffin and Frank Conly, and "The Bohemian Girl," also in concert form, with Kathryn McGinley as *Arlene*, Barbara Schaeffer as the *Queen*, Paul Volkmann as *Thaddeus*, and Willard F. Cornman as the *Count*. Henri Scott made several more appearances, repeating his remarkable success of the first week, while Earle W. Marshall, tenor, also made a successful reappearance, and Mme. Anice Freyja, a new soprano of unusual ability, was given a cordial welcome. One of the most popular soloists of the final week's concerts was Howard F. Rattay, the well-known Philadelphia violinist, who gave a masterful presentation of Kreisler's "Liebesfreud," also displaying sympathetic eloquence in the Svendsen "Romance" and the "Meditation" from "Thais."

New Concert Series for Des Moines

DES MOINES, IA., Aug. 12.—Announcement is made of one of the most interesting and important courses of concerts ever given in this city. The course will be under the management of Roland G. McCurdy, and the concerts will be given at the Coliseum. The following artists will appear: Mme. Johanna Galski, Oct. 13; Mme. Frances Alda, Frank LaForge, Roderick White, Nov. 3; Mary Garden, Nov. 25; John McCormack, Jan. 25; Alice Nielsen, Yolanda Mero and Jeska Swartz-Morse, Feb. 25, and the New York Symphony Orchestra, Walter Damrosch, conductor, with Josef Hofmann, March 24.

Frances Pelton-Jones Injured

Frances Pelton-Jones, the well known harpsichordist, while visiting for a weekend at Brightwaters, Long Island, July 25, had the misfortune to be thrown from an automobile, sustaining in addition to bruises, a compound fracture of the ankle. Although suffering intense pain and obliged to remain in her bed with the injured member in a cast for some time, she nevertheless has kept a secretary busy booking engagements for next season, when she hopes to be in perfect condition for work. Her appearances at Newport, Briarcliff Manor and Jersey resorts will have to be cancelled.

Tour of South for Reed Miller and Mme. Van der Veer

Reed Miller and Nevada Van der Veer will go South on a joint recital tour early in November, filling a series of appearances in Georgia and Alabama before going to Texas, where engagements are booked in Dallas, Austin and other cities. The tenor and the contralto will devote their entire season to the concert field, appearing both jointly and individually. In oratorio both of the singers will make several appearances, and orchestral appearances with the Philharmonic Society of New York are among their bookings.

George H. Madison Under Management of Mr. Poore

George H. Madison, basso, who was soloist at Calvary Church, East Orange, N. J., for several years, will appear in concerts during the season 1915-1916, under the management of Charles Prescott Poore. Last year Mr. Madison conducted the Orpheus Club in Duluth, Minn., and taught there extensively. Since his return from the West Mr. Madison has been appearing in concert.

Vernon D'Arnalle Sings at Newport and Pride's Crossing

Vernon D'Arnalle, the baritone, sang with great success at the home of Mrs. Malcolm Hughton, Pride's Crossing, Mass., on Friday, Aug. 13. He was requested to make two return engagements later in the season. Mr. D'Arnalle also appeared with Fritz Kreisler, on Aug. 20, at Marble House, the Newport home of Mrs. O. H. P. Belmont.

Frank Ormsby's November Tour

The month of November promises to be a busy one for Frank Ormsby, tenor, for engagements for that period have been closed at the Brooklyn Institute, Columbia University, New York; Philadelphia, Pa.; Newark, N. J.; Norwich, Conn.; Harrisburg, Pa.; Lexington, Va., and Parkersburg, W. Va.

Clara Butt's sister, Ethel Hook, is one of the soloists engaged for the forthcoming "Proms" at Queen's Hall, London.

CONVERSE CANTATA GIVEN ITS PREMIERE

His "Peace Pipe" Sung in Music Week at Chautauqua—Fine "Messiah"

CHAUTAUQUA, N. Y., Aug. 14.—Music week for the season of 1915 at Chautauqua has passed into history. From every standpoint it has been a great week. The programs offered have been excellent, the attendance and accompanying enthusiasm have been at the high water mark and, with the exception of two days, the weather has been ideal.

This year, the visiting orchestra was the Russian Symphony, with Modest Altschuler conductor. The organization made its first bow to local audiences on Monday afternoon, Aug. 9, and its work proved a revelation to every one. The first program of the week was presented on Monday afternoon at the Amphitheater by the Russian Symphony, and it was heard in all the remaining programs of the week. The several programs covered a wide scope. The first soloist with the orchestra was Henry Bethuel Vincent, resident organist at Chautauqua and he gave as his offering the Boellmann Fantasia Dialogue. Mr. Vincent played in the usual Vincent style and was given a most enthusiastic reception.

"Aida" was to have been given a concert performance on Tuesday evening with the orchestra, choir and soloists for August, but the motion picture "Spartacus" was substituted with the Russian Orchestra presenting the incidental music. Modest Altschuler arranged the music for the picture when it was first produced, and that fact lent much of interest to the event.

Wednesday afternoon was the time set for the first public performance anywhere of Frederick S. Converse's new cantata, "The Peace Pipe." Mr. Converse was present for the final rehearsals and concert, which gave an added interest. One of the largest audiences of the week was in attendance, and under the direction of Alfred Hallam the chorus and orchestra, with Edmund N. Jahn as the soloist, gave the Converse work an interesting presentation.

"The Peace Pipe" is taken from the Longfellow "Hiawatha Legend" and the composer has made a unique and interesting musical setting. It abounds in startling climaxes and effects both in the chorus and in the orchestra. There is one solo for baritone which is written in the true Indian style, offering difficulties both in intonation and range of voice. In fact, the whole work is difficult and requires grilling work on the part of those who essay to sing it. Mr. Converse has shown artistic and traditional insight in pre-

paring the work, and is to be congratulated. The composition will no doubt meet with the same appreciation as the composer's other works. Arthur Hallam, our music director, has also been congratulated upon the success of this first production. He had the work well in hand and, to use the composer's words, "it was a very excellent presentation."

Sol Marcossion played Lalo's "Symphonie Espagnole" during the second portion of the program, the cantata only taking up about thirty-five minutes in performance. The Russian Symphony furnished delightful accompaniment. Mr. Marcossion's playing was well-nigh faultless.

On Wednesday evening the concert was Wagnerian, the Russian Orchestra and William Wade Hinshaw, as soloist, furnishing the program. Mr. Hinshaw was down for two appearances, but owing to a severe cold appeared but once. His reception was gratifying, as the audience was most enthusiastic in its applause.

At the Friday afternoon concert we heard another first presentation, this time a number by Carl Engle, under the caption of "The People's Anthem," which proved to be a most inspiring number. There is no doubt that the composition will meet with popular favor.

Ernest Hutcheson played the Concerto in E flat by Liszt at the Friday evening program, the Russian Symphony furnishing exquisite accompaniment. His reception was such at the conclusion of the number that he was forced to respond to an encore, and even then the vast audience was loth to allow him to go. The remainder of this program was a concert presentation for orchestra and bass soloist of "Boris Godounow" by Moussorgsky arranged by Modest Altschuler, which was given close attention by the large audience.

On Saturday evening the series of twelve concerts came to a close with the singing of Handel's "Messiah" which brought out the combined forces of the Chautauqua Choir, Chautauqua Orchestra, Russian Symphony Orchestra, Henry Vincent, organist; Frederick Shattuck, accompanist, and the soloists for August. This was the most inspiring, in fact, the greatest performance of the "Messiah" the writer has ever heard. There was perfect ensemble, sureness of attack and evenness of tone quality that left nothing to be desired. Each one of the soloists, Marie Kaiser, Amy Ellerman, Calvin Cox and Edmund A. Jahn were complimented upon the way they sang. They were in excellent voice and sang with surety, musicianship and delightful artistry that was delightful. At the close of the "Hallelujah" Chorus, which was sung last, the choir showered Director Hallam with flowers, a fitting tribute to an indefatigable director who is esteemed by all his forces. An audience of nearly 10,000 heard the performance.

L. B. D.

Carl Busch, conductor of the Kansas City Symphony Orchestra, has announced that Mrs. H. H. A. Beach's Gaelic Symphony will be produced by his orchestra.

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Maigille Pupil to Give Recital at Her Home in Iowa

A young American singer whose career should prove an extraordinarily bright one is Hilda Kathryn Schultz, contralto, who is studying with Helene Maigille at the American School of Bel Canto, New York.

Miss Schultz, who comes from Ackley, Iowa, has been working with Mme. Maigille daily for some time and is soloist of Christ Church, Greenwich, Conn.

Her voice is a remarkable one both in quality and in range, for although a contralto, she possesses a compass of three octaves. She has a natural gift for foreign languages and sings and speaks with fluency French and German in addition to her native English. The study of Italian and Spanish will be begun by her shortly. Last week Miss Schultz left for her vacation at her home in Iowa, where she will give a recital, demonstrating the benefits of Mme. Maigille's careful training. In September she will return to New York to resume her vocal studies.

Marion Green to Make New York Début with Oratorio Society

Marion Green, the basso cantante, whose many successes in the West have come to the attention of Eastern concertgoers, has been engaged for a concert with the New York Oratorio Society on April 15. This will be his introduction to the East. He has come under the Eastern concert management of Mrs. Gertrude Cowen, who has already booked a number of engagements for him throughout the East for next season.

Mme. Olive Fremstad, who has just scored an outstanding success at the Saco Valley music festival, in Maine, in the first two weeks of her coming concert tour, which opens in October, will appear in Utica, Auburn, Rochester, Youngstown, Pittsburgh and Urbana.

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ASBURY RED CROSS BENEFIT

Mr. Florio and His Pupils Appear in Attractive Program



Audrey Dennison, Pupil of M. Elfert Florio, Who Was Heard in Asbury Park Benefit Concert

A Red Cross benefit concert was given at the Monterey Hotel in Asbury Park, N. J., on Thursday evening, Aug. 5, at which Jacob Rittenband, violinist; Joseph Plantamura, flautist, and Vincent Sullivan, tenor; Ella Markell, contralto; Mary Wells, soprano; Audrey Dennison, soprano; Mme. Jessie W. Anker, soprano, and Mrs. Gertrude Hubbard, soprano, were the soloists.

The program was a most interesting one, including such numbers as the

"Liebestod" from "Tristan and Isolde," sung effectively by Mrs. Hubbard; the "One Fine Day" aria from "Madama Butterfly," which received an excellent interpretation by Miss Wells; the "Caro Nome" and "Ah fors è lui," sung by Mrs. Anker. Mr. Sullivan employed his lyric tenor to advantage in the narrative of Rodolfo from "La Bohème," and Mrs. Markell sang splendidly Buck's "Sunset" and the duet from "Il Trovatore," with M. Elfert Florio, the tenor, who was formerly at La Scala.

Audrey Dennison scored an emphatic success with her artistic rendition of the "Ritorna Vincitor" aria from "Aida." Her voice is a full, round dramatic soprano, which she has under excellent control. Her audience was completely captivated and she was recalled many times. As an encore number she displayed the sweetness of her voice and her histrionic ability in Liza Lehmann's charming character song, "If No One Ever Marries Me."

All the vocal soloists were pupils of Professor Florio and considerable praise was given him for the artistic results achieved at the concert. Professor Florio has been conducting summer classes in Asbury Park for several seasons. The audience was a large one and included many people prominent in society and diplomatic circles.

G. A. K.

Florence McMillan's Appearances on Pacific Coast

Among the New York musicians who have found themselves active on the Pacific Coast this Summer is Florence McMillan, the gifted pianist and accompanist. Miss McMillan has been playing for various functions since the last days of July, among her engagements being appearances at the Greek Theater at Berkeley, Cal., on July 25, and Aug. 1; organist at the International Lord's Day Congress in the Auditorium at Oakland, on the 27th to the 30th; director of music at the World's Bible Congress at the Civic Auditorium in San Francisco on Aug. 2, 3 and 4, and a number of appearances in Los Angeles and San Diego. On Sept. 8 she gives a recital with Katherine Ward Pope, soprano, at Portland, Ore.

CELEBRITIES HEAR MANNESES

Distinguished Audience Greeted Sonata Recitalists at Bar Harbor

Before a large and distinguished audience, Mr. and Mrs. David Mannes recently gave their first recital at Jordan Pond, Bar Harbor, Me. The following program was played: Schumann, Sonata in A Minor, Op. 105; Wolf-Ferrari, Lento from Sonata in G Minor, Op. 1; Beethoven, Sonata in G Major. The numbers were received with great enthusiasm. The movement from Wolf-Ferrari's Sonata was a novelty and created a deep impression.

Among those present at this recital were Mr. and Mrs. Josef Hofmann, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Harold Randolph, Mr. and Mrs. Louis Svecenski, Mr. and Mrs. Frank Damosch, Mrs. Andrew Carnegie, Mr. and Mrs. John D. Rockefeller, Jr., Mrs. Mark Hanna, Mr. and Mrs. Hamilton Wright Mabie.

May Have Pavlova Ballet and Opera in St. Paul

ST. PAUL, MINN., Aug. 12.—The first announcement giving any clue as to what St. Paul may expect in the way of important musical attractions during the approaching season comes from C. O. Kalman, who states that negotiations are pending which, carried to successful issue, will result in the appearance of the Pavlova Ballet and Rabinoff Opera Company during January in the St. Paul Auditorium.

F. L. C. B.

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Alfred Ilma, the Arabian baritone, sang on Aug. 15 at the Hotel McAlpin, New York.

Joseph W. Clokey of Cincinnati is moving to Oxford, Ohio, where he is to be instructor in organ and theory at Miami University.

Grace Bonner Williams, the concert and oratorio soprano of Boston, is spending a few of the late summer weeks at Monument Beach, Mass.

Mr. and Mrs. Reinhold Faelten of the Faelten Piano School of Boston, are at Tenant's Harbor, Me., for the remainder of the summer season.

Anna Mae Bowman, lyric soprano, gave a recital in costume at the Ocean View, Block Island, R. I., on Aug. 3. She was heard by an enthusiastic audience.

Mary Garden, the noted soprano, has been engaged for a song recital on Thanksgiving night at Janesville, Wis., and will be assisted by Louis Siegel, violinist.

After four years' rest Edward Champion Hall of Butte, Mont., has been induced to accept the position of choir-master and organist of the First Baptist Church of that city.

Alfred Newman, the boy pianist, was heard at the Casino, Grove Beach, Conn., on Aug. 6. He scored a success with Chopin's B Minor Scherzo and works of Mendelssohn and Liszt.

A recital was given for the benefit of the Woman's Club of Sunderland, Mass., on Aug. 10, by Ruby B. Wyncelowe, soprano; Georgia I. Childs, contralto, and Robert M. Howard, basso.

A public recital by piano and violin pupils of Eleanor Shults, assisted by Olive Way, dancer, was given on Thursday evening, June 10, in the Grand Opera House, Johnstown, N. Y.

Mary Soule has been appointed organist of the Madison Avenue Methodist Church at Baltimore. Miss Soule is at present organist of the First Unitarian Church of Worcester, Mass.

Harold J. Bartz has been appointed organist and choirmaster of the First Presbyterian Church at York, Pa. Mr. Bartz has held a responsible organ position at Shelbyville, Ind., during the last year.

Robert H. Moore has accepted a call to become organist and choirmaster of St. Joseph Episcopal Church, Detroit, Mich. Mr. Moore has been prominently connected with church music in Albany, N. Y.

Dr. Daniel Protheroe, the Chicago conductor, has been the guest of relatives and friends in Scranton, Pa. Thomas Boston, baritone, of Milwaukee, Wis., has been spending his vacation in Scranton.

Heniot Levy, the Chicago pianist, and Adolf Muhlmann, baritone and vocal master of that city, are spending their vacation at Colorado Springs, where they will remain until the first week of September.

Marshall Bidwell, organist, assisted by John M. DeBell, vocalist, gave a concert in the Congregational Church of Great Barrington, Mass., on Aug. 10. Their program was well arranged and was heard with interest.

Mrs. James C. Haygood, one of the most talented amateur musicians in Montgomery, Ala., is playing the organ at the First Presbyterian Church, in the

absence of the regular organist, Kate Booth, who is on a Western tour.

Olga Forsberg, soprano, and Alphonse Rousseau, baritone, were the soloists at the Sunday night concert at the Tatassit Canoe Club, Worcester, Mass. Assisting were Hazel Dann, violinist; Blanche Dann, pianist, and Ruth Hurlburt, cellist.

The Mason School of Music of Huntington, W. Va., gained an important addition to its teaching staff in the person of Henri Schultze, of the Conservatory of Aix la Chapelle, France. He had taught piano at the latter institution for several years.

Robert Andrew Sherrard of Chambersburg, Pa., organist and choirmaster of St. John's Lutheran Church, Hagerstown, Md., has been elected organist and director of the choir of the First Presbyterian Church of Johnstown, Pa. He succeeds Gordon Balch Nevin.

William Patterson, violinist, has been appointed musical director at the Alcazar Theater, San Francisco, succeeding Edward R. Lada, who held the position for many years, but who recently resigned upon becoming one of the owners and managers of the new Post Theater.

The music department of Salem (W. Va.) College is to be headed this year by Camelia G. Harkness of Washington, D. C. Miss Harkness has been employed as a teacher at the university since 1912, besides doing other private and public school work in music.

Mr. and Mrs. Henry Cox gave a violin and piano recital on Aug. 6, in the Cecil Hotel, Mason City, Ia. A good-sized audience listened with interest to their diversified program. The performers were presented by Mr. and Mrs. Frank Snow, proprietors of the hostelry.

Bridgewater, Conn., music lovers enjoyed a treat on July 31, when the male chorus of Saint John's Church of Bridgeport, directed by A. C. Breul, gave a concert. The soloists were Earl B. Hoskins, violinist; Ellis Lundberg, baritone; Walter Ley, tenor, and Wallace Kamens, boy soprano.

On Aug. 3 in Missoula, Mont., Mr. and Mrs. E. Rea Couzens gave a delightful musicale in honor of Katherine Ricker, contralto, of Boston, and Edith Welling, pianist, of Butte. A charming program of songs and piano numbers was given, Mr. Couzens adding some fine tenor solos.

At a recent studio tea given by Cecelia Augspurger in Seattle, Wash., a program of instrumental and vocal numbers was given; the piano numbers by Ruth Prynne, Alma Olson, Mrs. Leonard Welch and Miss Augspurger. Mary Houlahan gave two groups of songs very charmingly.

Under the auspices of Bessie Tift College a concert was given for the Georgia Baptist Assembly, Blue Ridge, Ga., on Aug. 5, by Kathleen Morris, pianist; Dona Hendricks, reader; Cecile Dominick, soprano, and Elizabeth Brewer. The concert was under the able direction of W. L. Thickstun.

Leah Beluck, dramatic soprano, was the feature at a recent song recital given by Mme. Haggerty-Snell at her New York studio on West Ninety-seventh Street. Miss Beluck sang several difficult numbers in a satisfactory manner. Denison Gregory delivered several songs revealing a rich baritone.

An attractive program was presented at the meeting of the Greenfield Country Club, of Bridgeport, Conn., on Aug. 10, by Marion Dunham, Carl Larsen, Olive Pease, Edith Proudman, Gladys Davey, Mrs. Martin Hull, Edna M. Culver, Mrs. Harold S. Meade, Mrs. Harry Edwards and Theodore Fallon.

Alfred E. Whithead, vice-director and professor of organ and theoretical subjects at Mount Allison Conservatory of Music, Sackville, N. B., has accepted the post of organist and choirmaster of St. Peter's Church, Sherbrooke, Quebec. He follows W. A. Montgomery, who has gone to Calgary Cathedral.

Jennie Middlevich, a high school student of sixteen, had the pleasure of playing the violin for John Philip Sousa when he was in Seattle recently, and she was encouraged by his kindly criticism. Miss Middlevich is a pupil of Professor Rosen, a violinist and one of the best known teachers in the city.

A concert was given in the home of Mr. and Mrs. Hine Morris, New Haven, Conn., on Aug. 16, by George F. Kilbourne, pianist. Mr. and Mrs. Clarke Moore, Mr. and Mrs. Louis Mautte and Mr. Runkel. The concert was given under the direction of Benjamin F. Rungee, who presided at the piano.

Will Allen Gray, choral director of the First Church of Christ, Worcester, Mass., is taking a two weeks' rest in the Maine woods. Althea L. Barnes, pupil of Lillian Hanson Gray, made her public debut in Worcester recently. Piano pupils of Elizabeth Morse Saunders of North Brookfield, Mass., gave a recital recently.

The sixth of a series of concerts given at the Woodmont Country Club, New Haven, Conn., took place on Aug. 8. The soloists were Mrs. Ida Lewis McLean, soprano; Norma Symes Lewis, violinist; Lawrence Sullivan, basso, and Harris Stanler Bartlett pianist. Their program was interesting and well played.

Another of the series of recitals given at the Virgil Claire School, Portland, Me., by Robert E. S. Olmstead and George C. Veb of the Smith College music faculty, took place recently. It was enjoyed by a good sized audience. The program was interesting and well done. Mrs. Olmstead accompanied efficiently.

Raymond C. Robinson, organist and choirmaster of Central Church, Boston, whose home is in Worcester, Mass., has successfully passed the fellowship examinations of the American Guild of Organists, which gives him the degree F.A.G.O. Mr. Robinson is to head the organ department of the Hultman-McQuade conservatory of music.

A musicale was given at the Morning-side Club, Milford, Conn., on Aug. 7, under the direction of W. V. Abell of the Hartford Conservatory. The program was interpreted by C. Sascha, violinist; Mrs. Joseph Terry, soprano; Ruth Munson, contralto; F. P. Shipman, basso, and a chorus of members of the Summer Musical Institute of Milford.

At the annual business meeting of the Kansas City Association of Organists the following officers were elected: President, Lawrence W. Robbins; first vice-president, Franklin P. Fisk; second vice-president, Harriet E. Barse; secretary-treasurer, Hans C. Feil. Mrs. Elliot Smith will still be the library committee and Helen E. Kittle will be the publicity committee.

Sumner Salter, the Williams College organist, received an enthusiastic welcome to his old home, Burlington, Iowa, when he stopped there recently on his way to play at the exposition in San Francisco. He played at the service in the Congregational Church, of which his father was pastor for about sixty years. At the request of a number of people Mr. Salter gave a recital on July 5.

A number of the teachers in Montgomery, Ala., are keeping up their studio work in the summer. John Proctor Mills has closed his branch studio on Lawrence Street for the summer, but has been teaching in the Clay Street studio on Tuesdays and Fridays, with a large and interesting class. Other teachers that

are active are Clarence A. Hammond, Mrs. Peter J. Minderhout, and Mrs. Brown.

Northwestern University has issued the midsummer number of its *Bulletin*, which is devoted to news of the School of Music at Evanston, Ill. One of the most significant features of the booklet is found in the pages of alumni notes, which show the practical results of the school's training as exemplified in the achievements of its graduates. Especially illuminating are the experiences of the graduates in public school methods.

Among the Scranton, Pa., musicians and teachers who are already arranging their fall and winter courses are Alfred Pennington, Robert J. Bauer, Dr. L. B. Woodcock, Christopher Scheuer, Harriet A. Price, Robert E. Molowney, Hayden Evans, John T. Watkins, E. E. Southworth, Albin Kern, Mr. and Mrs. John H. Shepherd, Charles H. Doersam, Arnold Lohmann, W. W. Jones, David Jenkins, John Evans, Tom Beynon, Philip H. Warren, Harold Briggs, Helen Bray, Ivor Price, and many others.

Many of the musicians of Wichita, Kan., are in other sections of the country. Mrs. Jetty Campbell Stanley, soprano, is studying in Oscar Seagle's summer school. Otto L. Fischer, pianist, composer and teacher, of the College of Music, is away on his vacation. Elsie Randal, contralto and director of the Central Church choir, is spending the month in California. Mrs. Higginson, pianist and teacher, is spending the summer in Chicago. Harry Evans, basso, is to drive to Colorado in his car.

A delightful program of music and speaking preceded the weekly social evening, on Wednesday, Aug. 4, of the University Forum of America, Dr. Alexander Cumming, president and founder, at its club house. Godard's Second Waltz was played ably by Catherine Murray. Mme. Gertrude Bianco, dramatic soprano, sang with sympathy and warmth of feeling, "Knowest Thou the Land" from "Mignon" by Thomas, and "Myfanwy," a Welsh love song. Einar Hjaltested, the Icelandic tenor, gave a powerful delivery of Grieg's "Autumn Storms"; the Danish song, "Jeg elsker Dig," by A. Enna and "Non è ver," by Tito Mattei.

Scattered are the vacations of the musicians of Montgomery, Ala. Mr. and Mrs. C. Guy Smith have returned from New York and Montague, Tenn. Mrs. Bessie Leigh-Eilenberg is located at Clinton, N. J.; Hazel Weaver and Melissa Heustis are enjoying a visit in the North. Alexander Findlay and his son Charles made a motor trip to New York. Alonzo Meeks is enjoying a vacation along the Gulf Coast. Mme. Marie van Gilder is spending her vacation at Biloxi, Miss. Anthony Staukovitch, director of music at the Alabama Woman's College, has been taking his vacation at the College building, where he has a swimming pool.

The activities of Martha Atwood-Baker, the Boston soprano, are many and varied during her summer at The Rockaway, East Gloucester, Mass. On Monday, Aug. 9, Mrs. Baker arranged and conducted a garden fête there, for the benefit of the local Elk's fund for the poor children's Christmas in the city of Gloucester. The members of Mrs. Baker's quartet of the summer church in Nahant, Mass., Percy F. Baker, baritone and director; Edith L. Munroe, alto; William MacLean, tenor, and William Ellis Weston, organist, were present and sang a number of glees, singers of Arthur Wilson's cabin studio joining in the choruses. A sum of money exceeding \$400 was netted for the worthy cause.

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alcock, Merle.—San Antonio, Tex., Nov. 15.
Althouse, Paul.—Atlantic City, N. J., Aug. 22, 29; Evanston, Ill., Oct. 19.

Amato, Pasquall.—Bridgeport, Conn., Oct. 6; Lockport, N. Y., Oct. 7; Des Moines, Iowa, Oct. 15; Ann Arbor, Mich., Oct. 19; Dayton, Ohio, Oct. 22; Cincinnati, Oct. 23; Cleveland, Oct. 24; Pittsburgh, Oct. 26; Columbus, Oct. 29; Chicago, Oct. 31; Waterbury, Conn., Nov. 4; Hartford, Conn., Jan. 18; Northampton, Mass., March 15.

Bispham, David.—(Rehearsing his Beethoven play in New York).

Brenner, Orina E.—Millington, N. J., Aug. 21.

Copeland, George.—New York (Æolian Hall), Nov. 24 and Dec. 8.

Flint, Willard.—Chicago, Dec. 17, 27.

Glenn, Wilfred.—Troy, Jan. 20; Lowell, Mass., Jan. 25; Boston (Handel and Haydn Soc.), Feb. 27.

Granville, Charles N.—Tunkhannock Pa., Aug. 21; Nanticoke, Pa., Aug. 23; Stroudsburg, Pa., Aug. 24; Newton, N. J., Aug. 25; Hackettstown, N. J., Aug. 26; New Hope, Pa., Aug. 27; Doylestown, Pa., Aug. 28; Phoenixville, Pa., Aug. 30; Kennett, Pa., Aug. 31; Oxford, Pa., Sept. 1; Westminster, Md., Sept. 2; Bel Air, Md., Sept. 3; Chestertown, Md., Sept. 4; Easton, Md., Sept. 6; Seaford, Del., Sept. 7; Grisfield, Md., Sept. 8; Cape Charles, Va., Sept. 9; Pocomoke, Md., Sept. 10; Berlin, Md., Sept. 11; Georgetown, Del., Sept. 13; Glenolden, Pa., Sept. 14; Medica, Pa., Sept. 15; Woodbury, N. J., Sept. 16; Trenton, N. J., Sept. 17.

Harrison, Charles.—November—tour Wichita Symphony Orchestra, Sedalia, Mo.; Hayes, Kan.; Arkadelphia, Ark.; Houston, Tex., Feb. 13; Corpus Christi, Tex., Feb. 15.

Hartley, Laeta.—Boston (Boston Symphony Orchestra), Nov. 23; Fall River, Mass., Dec. 6; Boston (Boston Symphony Orchestra), Dec. 7.

Henry, Harold.—Faribault, Minn., Feb. 7.

Howard, Kathleen.—Seattle, Wash., Sept. 7; St. Louis (Pageant), Nov. 16.

Jefferds, Geneva Holmes.—Providence, R. I., Oct. 6.

Kaiser, Marie.—Chautauqua in August; Kansas, Mo., November tour; Pittsburgh, Dec. 10; Fall River, Feb. 21.

Kerns, Grace.—Chicago, April 10.

Leginska, Ethel.—Brooklyn Academy, March 16.

Middleton, Arthur.—Worcester, Oct. 7; Buffalo (Orpheus), Feb. 14.

Miller, Christine.—Norwich, N. Y., Oct. 15; Washington, Oct. 29; Marshalltown, Iowa, Nov. 3; Faribault, Minn., Nov. 4; Northfield, Minn., Nov. 5; Winnipeg, Manitoba, Nov. 8; New York City, Nov. 23 (Æolian Hall); New York City (Columbia University), Nov. 24; Williamsport, Pa., Nov. 25; New York City, Nov. 30.

Morrissey, Marie.—Maplewood, N. J., Nov. 18; Bridgeport, Conn., Feb. 6.

Schutz, Christine.—Fremont, Ohio, Dec. 7.

Simmons, William.—Orange, N. J., Nov. 3; Freehold, N. J., Nov. 18.

Simonds, Raymond.—Providence, R. I., Oct. 6; Maynard, Mass., Oct. 12.

Spross, Charles Gilbert.—Poughkeepsie, N. Y., Oct. 3; Hartford, Conn., Oct. 4; Port Huron, Mich., Oct. 15; New York (Æolian Hall), Oct. 19; New York (Æolian Hall), Oct. 28; Ithaca, N. Y., Nov. 2; New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 6; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17; Norfolk, Va., Jan. 7; New York City, Jan. 8; Detroit, Mich., Jan. 13; New York City, Jan. 15; Poughkeepsie, N. Y., Jan. 16; New York City, Jan. 18; Washington, D. C., Jan. 28.

Wakefield, Henriette.—Rochester, Nov. 16; New York (Oratorio Society), Dec. 28-30; Buffalo (Orpheus), April 17.

Wells, John Barnes.—Washington, Conn., Aug. 28.

Williams, Grace Bonner.—Somerville, Mass., Oct. 3; Brockton, Mass., Nov. 8; Portland, Me., Dec. 16.

Orchestras, Quartets, Chorus, Etc.

Boston Sextette Club.—Marcellus, Aug. 21; Hillsdale, Aug. 22; Albion, Aug. 23; Oxford, Aug. 24; Metamora, Ohio, Aug. 25.

Boston Symphony Sextet.—Nebraska City, Neb., Aug. 22; King City, Mo., Aug. 23, 24; Windsor, Mo., Aug. 26, 27; Plattsburg, Mo., Aug. 28, 29.

Gamble Concert Party.—Buchanan, Mich., Aug. 21; Paw Paw, Mich., Aug. 22; Three Rivers, Mich., Aug. 23; Marcellus, Mich., Aug. 24; Hillsdale, Mich., Aug. 25; Abilon, Mich., Aug. 26; Oxford, Mich., Aug. 27; Metamora, Ohio, Aug. 28; New Castle, Pa., Sept. 6, 11.

Manhattan Ladies' Quartet.—January (Pacific Coast tour); February (tour Wichita Symphony Orchestra), Washington, Kan.; Hayes, Kan.

Quartet of Ancient Instruments.—Choral Art Society, Brooklyn, Dec. 20; Columbia University, New York, March 18.

Sousa and His Band.—Willow Grove Park, Pa., Aug. 15, twenty-nine consecutive days; Pittsburgh Exposition, Sept. 13.

FERENCZ HEGEDÜS
IN ARTIST-COLONY
AT BAR HARBOR

Ferencz Hegedüs, Noted Hungarian Violinist, at Bar Harbor

Bar Harbor has become a veritable Gmunden this summer with its gathering of renowned artists. Ferencz Hegedüs, the noted Hungarian violinist, resting preparatory to his first American tour, is on this list. He frequently participates in the splendid evenings of music which the artists give among themselves. Mr. Hegedüs has brought with him to America his famous violin, the Gillot "Joseph," which was presented Church in Dyckman Street. Mr. Bagnia its tone and the perfection of detail.

Wishes Success to the Propaganda
To the Editor of MUSICAL AMERICA:
Success to Mr. Freund's propaganda.
It is uplifting.
Yours very truly,
W. C. ADAMS.
Oklahoma City, Okla., Aug. 6, 1915.

FLORENCE MACBETH
IN IMPERSONATION
OF JENNY LIND

Florence Macbeth as She Appeared in Her Impersonation of Another Famous Prima Donna, Jenny Lind

At a recent benefit concert given in St. Paul, Minn., for the Belgian Relief Fund, Florence Macbeth, the young coloratura soprano, volunteered her services and appeared as Jenny Lind. The musicale was in the novel form of a "Century of Fashions," each artist selecting a costume of a particular period and impersonating a celebrity of that particular time.

Miss Macbeth's contribution to the program was a most interesting reproduction of a scene from a private musicale given in 1847 at Buckingham Palace before Queen Victoria, in which Jenny Lind was the star and idol.

The accompanying photograph shows Miss Macbeth in her quaint '47 costume in which she sang "Ah! non credea mirarti" ("Could I Believe") from "Somnambula," and after several recalls gave "Annie Laurie."

Among the recital engagements booked for this delightful young opera singer is one with Lambert Murphy, the tenor, at Galesburg, Ill., on Mrs. Anna Groff Bryant's series of famous opera artists' recitals.

URGE CHORAL MOVEMENT

Scranton Singers Call for Concerted Action by Leading Choirs

SCRANTON, PA., Aug. 16.—The central figure in the illustration printed in the Aug. 4 issue of MUSICAL AMERICA, showing the opening scene at the International Eisteddfod in Golden Gate Park, San Francisco, on July 27, when the Druidic ceremonies were enacted, was Conductor John T. Watkins, of the Scranton United Choral Society, and he is shown dressed in the Arch Druid's gown, leading the singing, with his hand upraised.

In his letters to Scranton friends, Mr. Watkins says that the singing competitions were not up to the standard, and that Scranton vocalists could easily have been in the forefront had they entered the contests. He cites the fact that the winning choir in the chief event had but seven rehearsals, and that its nearest competitor was the Chicago chorus, which was defeated by the Scranton choir in Pittsburgh two years ago.

As a result of this competition, it is felt here that there ought to be a concerted movement on the part of music lovers all over the Eastern and Middle Western States for some plan whereby choral singing could be placed on a permanent basis, and these magnificent choirs could be heard annually without the strain of competition. Annually big choruses are brought over from Wales

to the States and they go back well paid for their time and work, and yet it seems impossible to raise sufficient money at home to support better organizations than those organized abroad. It is believed that this is a subject in which the readers of MUSICAL AMERICA ought to be vitally interested.

W. R. H.

\$14,000 FOR SEATTLE EVENT

Kirmess Brings \$11,000 to Hospital—Club's Musicales

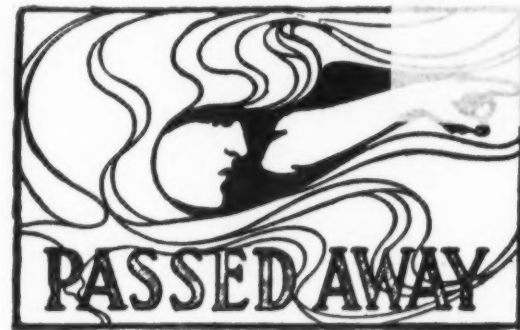
SEATTLE, WASH., Aug. 7.—A Kirmess, in which nearly two hundred society people took part, was given five performances last week for the benefit of the Orthopedic Hospital. The entertainment took the form of a historical pageant, divided into seven scenes, each with tableaux, songs and dances incidental to the time and location presented. Solo dances especially fine were the "Valse Chopin" and "The Dance of the Song-bird," the latter by little Llewellyn Smith, whom Pavlova admired so greatly when she saw her dance while here last spring. Mary Louise Rochester sang "Annie Laurie." A dozen veterans of the Civil War marched across the stage, carrying the Stars and Stripes, and the applause was greater for this than for the most intricate dance. The receipts were \$14,000, leaving \$11,000 for the hospital.

On Wednesday evening, July 28, Mrs. Frederick Bentley, chairman of the music committee of the Sunset Club, arranged a delightful program for the members of the club. The able soloists were Mrs. Erna Muehlenbruch-Doud, pianist, and Theodore Karl Johnston, tenor, with Mrs. Lawrence Bogle, accompanist.

A. M. G.

English 'Cellist Plays for Wounded Soldiers

Beatrice Harrison, the young English 'cellist, appeared recently in the telegraph news of the New York *Evening World* as being most popular with the British soldiers. She has played for the wounded men in the London Hospital, taking their thoughts far away from the horrors of the battlefield.



Elmer L. Stivers

EAST ORANGE, N. J., Aug. 13.—Professor Elmer L. Stivers, twenty-four years an organist, and formerly professor of music in Martha Washington College, Virginia, and Centenary Collegiate Institute, Hackettstown, this State, died last night at his home, East Orange. He was fifty-four years old.

He studied harmony with Oscar Coon of New York. His first position as organist was with the Clinton Avenue Reformed Church, Newark. Later he served in the Roseville and Halsey Methodist churches, the Second Presbyterian Church, Elizabeth; the First Reformed Church, East Orange, and the Second Presbyterian Church, Forest Hills. Mr. Stivers was a member of the American Guild of Organists, the National Association of Organists and the Clef Club of New York. His wife, two sons and two daughters survive.

Thomas Campbell Bagnia

Thomas Campbell Bagnia, a blind poet, composer, and musician, died last week at his New York home in his sixty-fifth year. For the last forty years he was organist of the Inwood Presbyterian Church in Dyckman Street. Mr. Bagnia studied music under Theodore Thomas, Otto Singer, and other noted musicians. Mr. Bagnia composed music to Tennyson's "Break, Break, Break." One of his best known compositions is "Summer Night."

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CONVENTIONS OF DRESS FLOUTED BY OPERA STARS IN ADIRONDACK RETREAT

Shoes and Stockings a Superfluity in Mountain Home of Carl Braun and His Wife and Margarete Ober and Her Husband—Giant Basso, a Veritable Nibelung Hero, Shows Prowess as Hunter—Metropolitan Artists Shun Social Advances from Folk of Countryside

A VERITABLE Nibelung hero is Carl Braun, the high-towering basso, as he greets you with hearty handshake on the veranda of the house on Paradox Lake, where he and his amiable young wife, together with Margarete Ober and her erudite husband, Herr Arndt, are spending the summer months, says Max Smith, music critic of the New York Press, who recently visited the singers in their retreat.

His smiling face, continues Mr. Smith, bronzed from sun and wind and half concealed by a thick, curly beard; his head a wilderness of tangled hair, his powerful arms browned high above the elbow by exposure, his massive feet, innocent of stockings or shoes, protruding brazenly under the ragged fringe of his breeches—he would only need a change of costume from the flannel shirt and khaki trousers of the Adirondack wilderness to the skins and furs of Wagner's primeval forest to be ready for a rôle in the "Ring."

A Wagnerian Huntsman

As befits one who falls so easily into the ways of primitive life, Karl der Grosse is a huntsman bold. But he wields not the spear or arrow of his cavewelling ancestors, and, alas! out of respect to the law of the land, if not for fear of discomfiting consequences, confines his attention to small prey.

Only a few days ago, to be sure, in his sylvan peregrinations along the borders of the secluded lake, he encountered a fleet-footed buck with wide-branching antlers. A sudden movement—from force of habit, no doubt—sent the stock of his gun to the shoulder and already a finger was twitching nervously at the trigger. Great was the temptation for this Teutonic Natty Bumppo! Had he not already paid \$20 of his hard-earned money for a hunter's license? But discretion came to his aid in the nick of time and, gritting his teeth, he brought down the butt of his rifle to the ground.

Braun's First Trophy

He can point at one trophy of his prowess so far, can the jovial singer, however; and his pride is shared, at least in part, by Mme. Ober's pet—a Dachshund of noble pedigree. The fur of a woodchuck—destined, perhaps, to form part of the costume of a demi-god in the sacred precincts of the Metropolitan Opera House—bears witness, up there on the shores of Paradox, of instincts that Mme. Ober had hardly suspected in her beloved lap dog, and of the great Carl's skill as a sharpshooter.

Whether the meat of the American



—Courtesy of The Opera Magazine

Noted Metropolitan Stars on a Motor Tour in the Adirondacks. Left to Right: Carl Braun, Mrs. Braun, Mrs. Hoff, Eva Goritz, Otto and Margarete Ober.

rodent made as dainty a meal as the happy family of operatic "stars" had anticipated, and whether the hirsute exterior, prepared for preservation at this time of the year, will survive many weeks, Otto Goritz, expert in his aim at clay pigeons, who thrice weekly pays a visit from the O'Neil house on Schroom Lake to his sister and brother artists a few miles away, must needs have greater respect for the marksmanship of his colleague than he has been disposed to show until now.

A Happy Quartet of Stars

That the happy little quartet on Paradox Lake are enjoying thoroughly their vacation from the artificialities of operatic existence is apparent to any unannounced visitor whom they receive into their circle informally.

Carl Braun is by no means the only one who seeks relaxation in informal garb and freedom from the tyranny of the razor. Herr Arndt, though far less mythological in physique, shows his prolonged absence from the barber's chair quite as conspicuously, and, barring the sandals that protect his feet from stones and sticks, if not from mosquitoes, wears clothes no less rural; his distinguished spouse, Frau Ober, has discarded stockings, too, not to mention less evident excrescences of civilization designed to support and sustain the feminine form, and Frau Braun, whose countenance beams with a joy unmistakable, goes pattering

about the house on bare feet like her giant protector.

Live in Seclusion

The presence of the opera singers in Severance, for that is the name of the little spot at the foot of Paradox Lake, has caused no little excitement, of course, among the other dwellers in that Adirondack resort. Any one of the workmen employed on the strip of State road now under construction can tell you where they live, and gazes with quizzical interest and curiosity at the questioner.

But Giulio Gatti-Casazza's stars have shown no disposition to encourage the attentions of neighbors, and the older members of the picturesque colony, realizing that the visitors might be anxious to enjoy complete repose, have made few attempts to intrude into the privacy of Mountain Rest cottage. Not even the other musicians of the vicinity, including the violinist Hermann and the cellist Schenk, who are both New Yorkers, have a speaking acquaintance with the newcomers.

One gentlewoman, to be sure, laboring under the delusion that Mme. Ober was suffering from loneliness, mustered enough courage to pay a formal call; but, politely yet firmly, she was told by the outspoken contralto that the singers four were anxious to avoid all social duties, a warning which, quickly distributed, served to stop all further advances from solicitous sympathizers.

This strict seclusion, however, sharpened the curiosity of the countryside, and whenever or wherever folk meet their movements form a fertile subject of conversation for the gossips.

Exult in Their Freedom

Let no one imagine, for a moment, though, that Carl Braun and his wife or Herr Arndt and Frau Ober are in the least bit embarrassed at being seen in their rustic negligee. At any rate, when the writer for the Press found them on the back porch of their country home, seated around a table whereon Mme. Ober was trying her luck at solitaire, he noted no evidences of confusion.

Each and all, indeed, seemed to exult in his or her sartorial liberty, showing a disposition to poke fun at any one who, perchance, displayed more pronounced evidences of urban habit, such as shoes and stockings, collar and tie, coat and waistcoat, and other absurd affectations of dress.

REPUDIATION FROM CARUSO

He Did Not Write Anti-Italian Letter Attributed to Him

In a public letter published in newspapers in Italy, Enrico Caruso, the tenor, who is in South America, characterizes as an "infamous lie" the letter purporting to have been written by him denouncing Gabriele d'Annunzio and his country, which was printed widely in Germany, and which was reproduced lately in MUSICAL AMERICA.

Caruso's repudiation is as follows:

"I have read in your esteemed paper a communication from your Berlin correspondent, an article regarding a letter of mine, printed in the Post, attributing to me expressions which would cast discredit upon Gabriele d'Annunzio and my fatherland.

"I pray that you will for me formally deny the surprising, infamous lie and also express my profound admiration for our great poet, a shining light and model of genius and patriotism.

"At the present time, when our other Italians burn in unison for the triumph of our sainted cause, I believe that the Teutons searching always for means of disrupting those set against them, have been more than keen to misrepresent my words.

ENRICO CARUSO."

FARRAR ENDS "MOVIE" WORK

Soprano Sings for Members of Company Before Leaving for East

LOS ANGELES, Aug. 15.—Geraldine Farrar left for New York this afternoon after appearing in three motion pictures with the Lasky Company. Her private car groaned under the weight of flowers and presents, but the pony presented by the Lasky cowboys was left behind until next summer.

Miss Farrar's farewell to the members of the Lasky Company was made last night at the private running of her third picture, "The Temptation," at a Hollywood theater. She appeared on the stage in her "Carmen" costume and sang several of the principal airs from the opera, then disappeared, to reappear as *Madama Butterfly* and sing again.

During the engagement with the Lasky Company she appeared in three feature pictures, "Carmen," "The Temptation" and "Maria Rosa."

Best She Ever Read

To the Editor of MUSICAL AMERICA:

I think MUSICAL AMERICA the best musical paper I have ever read. It is so full of news.

Sincerely,

(MME.) FLORENCE L. BULLARD.

Brooklyn, N. Y., Aug. 9, 1915.

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